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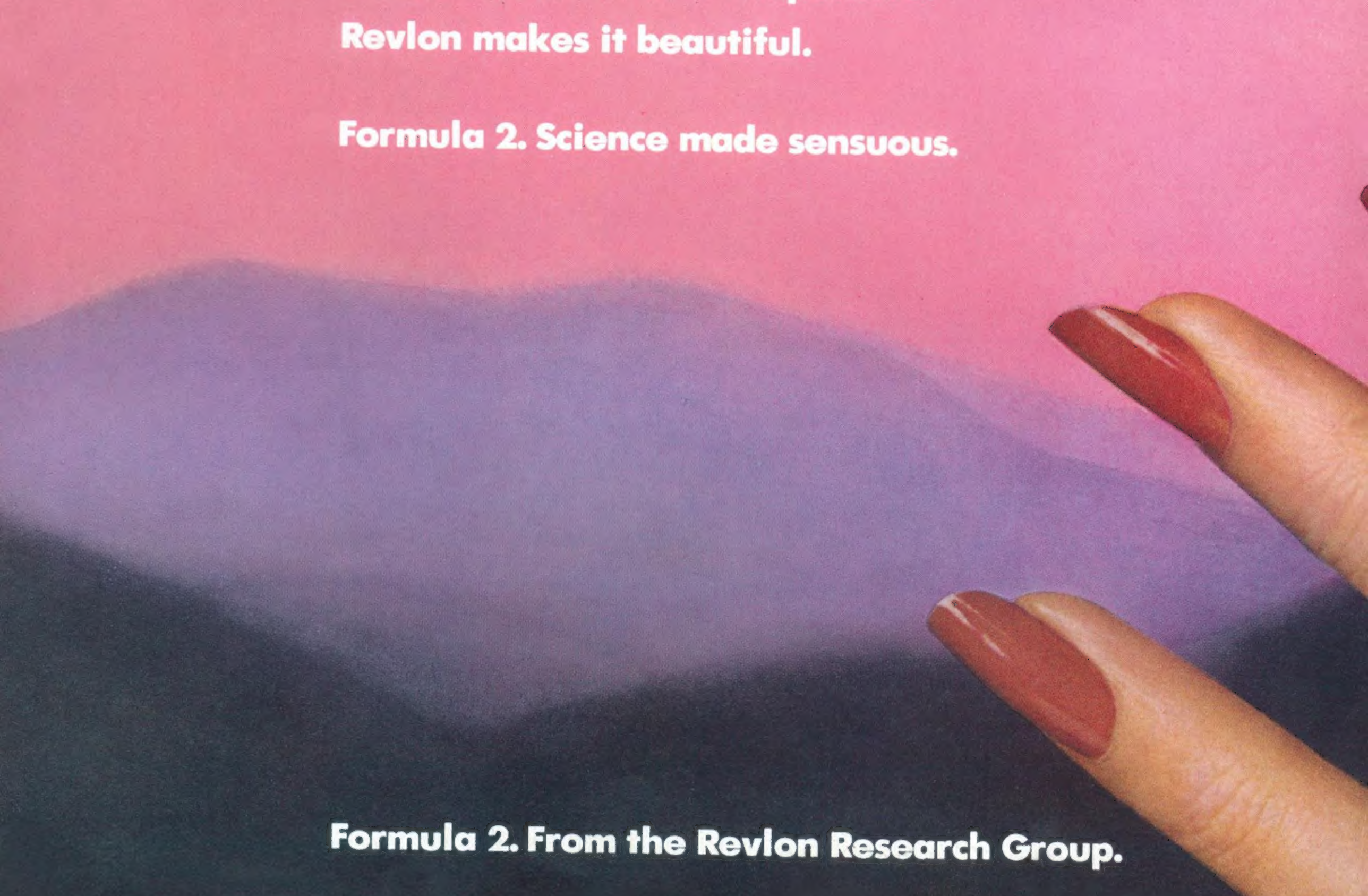
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Vogue (Incorporating Vanity Fair) ISSN 0042-8000 is published monthly by The Condé Nast Publications Inc., Condé Nast Building, 350 Madison Avenue, New York NY 10017. Robert J. Lapham, President; Fred C. Thormann, Secretary-Treasurer. Second-class postage paid at New York NY, and at additional mailing offices. Authorized as Second Class mail by the Post Office Department, Ottawa, and for payment of postage in cash. Subscriptions in U.S. and possessions, $15 for one year; $28 for two years. In Canada and Mexico, $18 for one year; $34 for two years. Elsewhere, $20 for one year, payable in advance. Single copies in U.S. and Canada, $2.00. For subscriptions, address changes, and adjustments, write to Vogue, Box 5201, Boulder CO 80323. Eight weeks are required for change of address. Please give both new and old address as printed on last label. First copy of new subscription will be mailed within eight weeks after receipt of order. VOL. 169, NO. 7, WHOLE NO. 3169.

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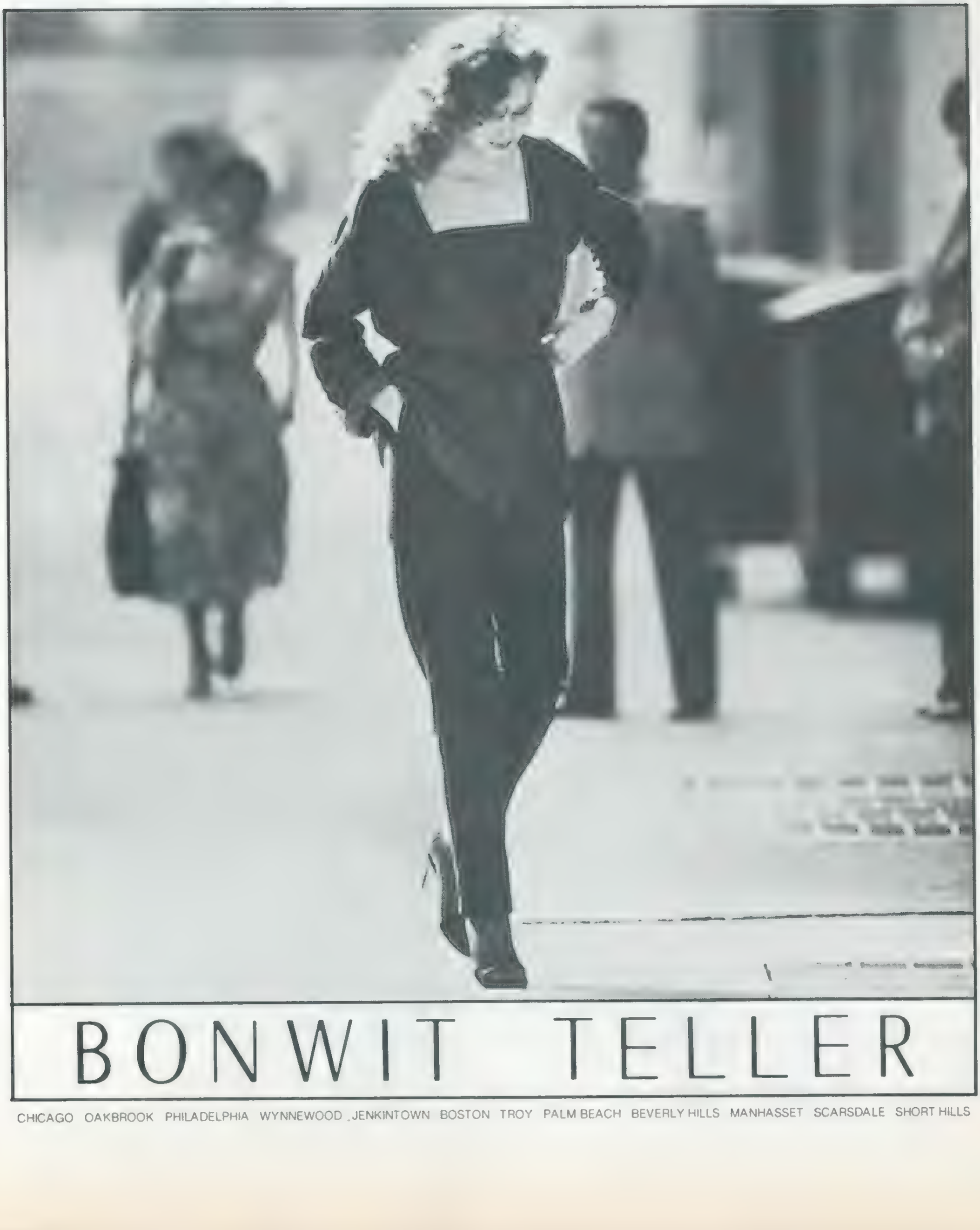
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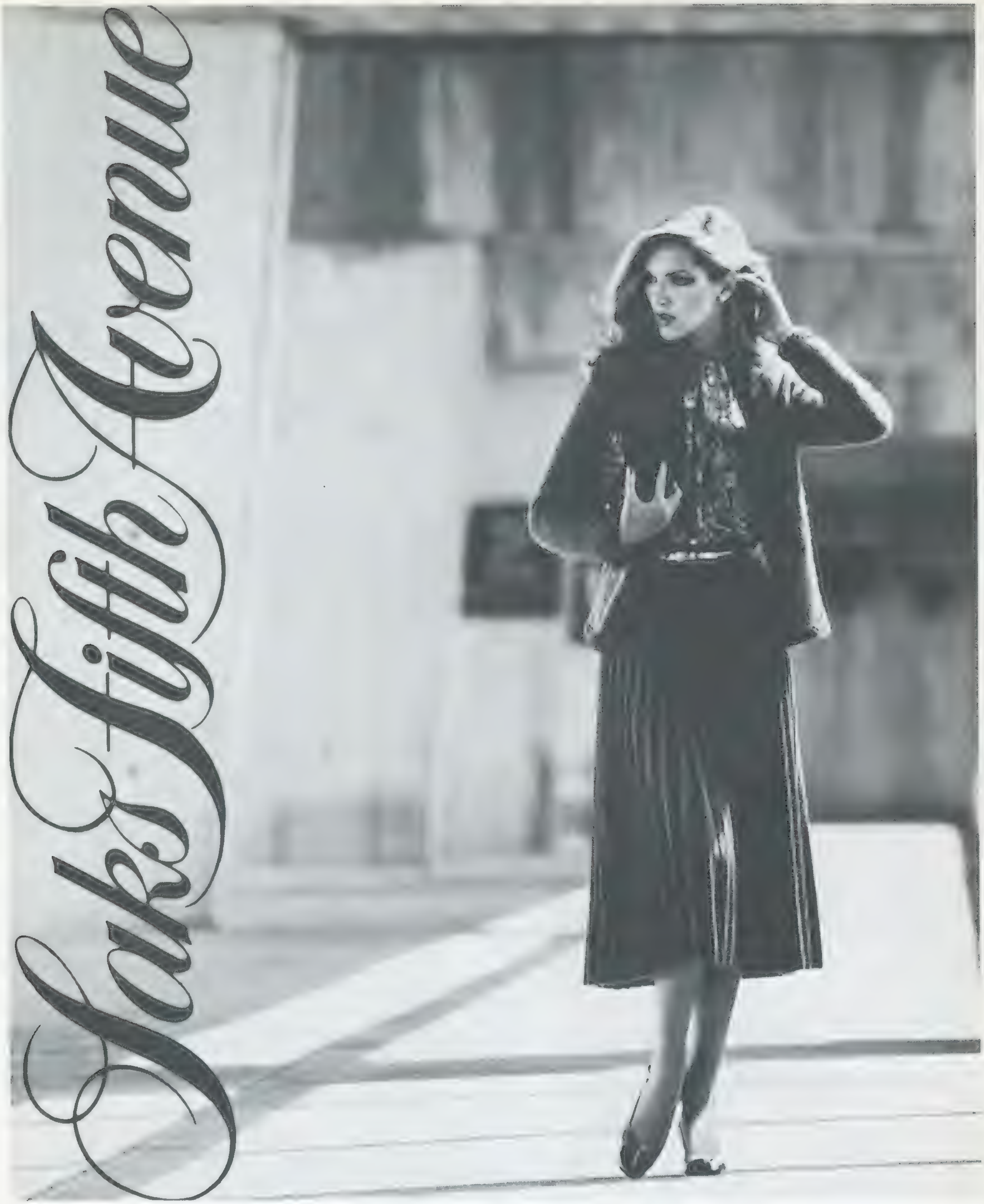
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Your Letters

Weaver scores in West Point

Being a senior at West Point leaves one little time for pleasure reading, so finding material so delightful as Frances Weaver's feature articles is especially appreciated. Her story of the small town ("Dwelling in Beulahland," March) really made me stop in my tracks—the folks of my (tiny) hometown sprang to life as though I were there enjoying their colorful presence (and antics). Thanks to her for bringing a nice, quiet, dusty memory back to rich and humorous life for this old-timer at heart.

Please have her write for you again.

Robert R. Broome
West Point, NY

Weekend reading, Vogue style

Instead of accomplishing the long list of "to-do's" over Memorial Day weekend, I devoured with relish the entire June issue. Every article and column was pertinent and satisfying to read. The "What Counts" section was superb! Excellent!

Regular features that are always enjoyable for me are the travel, food, wine, and health sections. I learn quite a few things in those sections that appear much, much later in other popular publications. I like being a jump ahead.

Thanks for a marvelous issue!

Betty Timberlake
Richmond, VA

I wish to express my admiration of Vogue for its publication of the interview with that glorious woman, Simone de Beauvoir, by Catherine David (May '79).

In a time when so many magazines publish simplistic Band-Aid self help articles, you have presented information which, I believe, contains the essence of not only survival but triumph in life.

De Beauvoir's concept of feminism, of finding universal human values, her recommendations to young women today and particularly her concept of intelligence are thoughts which hold immense implications

(Continued on page 104)



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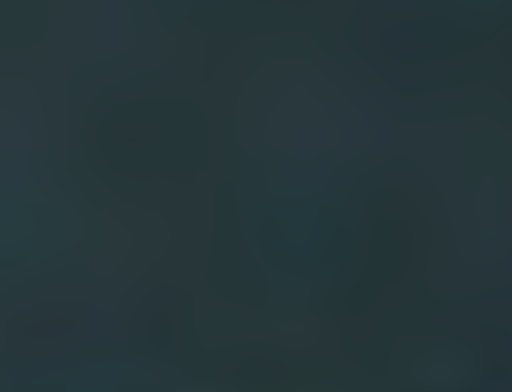
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WHAT'S NEWS, WHAT'S COMING

The movie event of the year—and the man behind it...at-home art...
"sexploitation" on TV...summer eating-Inn, New England style

MOVIES

By Rex Reed

Apocalypse Now
Starring Martin Sheen and Marlon Brando; directed by Francis Ford Coppola

Suppose I said, "Give me $5 and I can put you right in the middle of the war in Vietnam"; would you pay to experience the senseless killing, the wanton horror, carnage, and despair? This is what Francis Ford Coppola has done in the print of *Apocalypse Now* that I saw recently at Cannes; and if there are enough ticket buyers to repay his $30 million investment—plus the additional $60 million he will need to break even after the accountants tally up his post-production expenditures—then there are more brain-damaged masochists in the world today than even I thought possible. Personally, I've had enough of Vietnam, in movies and on the six o'clock news, to last me a lifetime. Nobody had the guts to make a movie about the war while we were living through it; but now that it's over, we are being deluged by a Byzantine plethora of guilt trips. Audiences risk the pain of *Coming Home* and *The Deer Hunter* because they are about people. *Apocalypse Now* is not about much of anything at all. Whatever small attempt there is to strike a chord of narrative coherence crumbles into a muddle of psychological mumbo jumbo.

The most expensive, overpublicized, and unnecessarily overprotected film ever made, *Apocalypse Now* hardly seems worth the anxiety or the angst. Instead of making a war movie in the John Wayne tradition, Coppola has tried to re-create the war. Oddly enough, as long as the film concentrates on the battle footage, it reaches technical heights of unparalleled excitement. But Coppola has also tried to link the weak scenario (an insane West Point graduate, now a captain in Saigon, is sent on a secret mission to track down and assassinate an insane U.S. colonel who has disappeared into the jungles of Cambodia, where he has established an insane kingdom, appointed himself as God, and arbitrarily executed South Vietnam officials) to Joseph Conrad's novel *Heart of Darkness*. The desultory result is diffuse and contrived.

A two-hour boat journey forms the core of the film, and the special effects along the way turn *Apocalypse Now* into the *Götterdämmerung* of war movies. Robert Duvall, as a brain-damaged officer in a gung-ho Civil War hat and a scoutmaster uniform, leads his men to their deaths as the music of Wagner blares from loudspeakers. Duvall wants his men to capture a beach so he can go surfing. T-bones and Budweiser are flown into burning villages so American soldiers can have a barbecue in the middle of the ruins; innocent women and children are massacred so everyone can knock off early and go water-skiing. A boy drenched with blood and near death holds his intestines in his hands while a letter from Mom, promising fudge from home, is read over the soundtrack. Coppola's American monsters in Asia are as unconscionable, bloodthirsty, and demented as the Nazis. The point is that in the heat and holocaust of war there's no difference between the war criminals and the war heroes.

The action stuff is operatic and lyrical throughout. It's in the attempt to transpose and dramatize Conrad that the film meets defeat. The final half-hour, in which the captain reaches his destination and faces his mad superior—played by Marlon Brando with a lot of mumbling, bald-headed, pessimistic hocus-pocus—is an inferno of cadavers, confusion, chaos, and darkness. Coppola loses control both of the film and of the audience's attention. The natives require the blood-sacrifice of Brando so their rice can grow. The captain stabs the colonel as the natives slaughter the cattle for the fertility feast. The screen is awash with blood and viscera, and the pagan civilization depicted is something right out of old Maria Montez movies. Coppola has failed to unify his conflicting themes or to realize the issues of his morality tale, and the end result is an artfully camouflaged mess. *Apocalypse Now*, like its director's ego, is big; but it has no stature.



The making of a movie giant: Francis Ford Coppola (right) on the set of his multimillion-dollar "Apocalypse Now"

ART

By David Bourdon

Chardin 1699–1779
The Cleveland Museum of Art; through August 12

He had a talent for painting "animals and fruit," according to the records of the French Royal Academy of Painting and Sculpture, which admitted Jean Siméon Chardin to its membership in 1728. It was a not-so-reasonable age when painters were ranked (and paid) by the relative importance of their subject matter. Still lifes, landscapes, and genre subjects were considered less ambitious than religious and mythological themes. The assumption was that the latter categories elevated the soul, while the former merely pleased the eye.



"Blowing Bubbles" by Chardin: he showed common subjects in an uncommon light

Chardin stuck with his homely subjects, the serene still lifes of household objects, as well as domestic scenes of women at work and children at play. Though inspired to a degree by Flemish and Dutch painting, Chardin virtually reinvented the still life, dispensing with the elaborate, baroque effects of the Dutch masters and instead concentrating on a simplified and analytic form of still life: a more direct, understated approach that now appears classically French. Chardin presented common things in a transcendent atmosphere of monumentality and timelessness.

Despite his deliberately humble, clearly bourgeois subject matter, Chardin—far from being a *petit-maître*—is now considered the most original and influential French painter of his time. His solidly composed still lifes proved to be a crucial inspiration for Cézanne, who declared admiringly that Chardin was "cunning as a fox." His impact can be discerned even in certain still lifes by Matisse, who, as a student in 1893, is known to have copied a Chardin still life.

Until now, oddly, there has never been a Chardin retrospective. This important exhibition, which observes the bicentennial of the artist's death, contains about ninety paintings and one pastel—a reduced version of the show that opened last January in Paris. Among the show's fascinations are the inclusion of one or more replicas of several paintings, possibly commissioned by Chardin's clients. The side-by-side encounters of various versions of a single composition enable

(What's News, continued on page 30)

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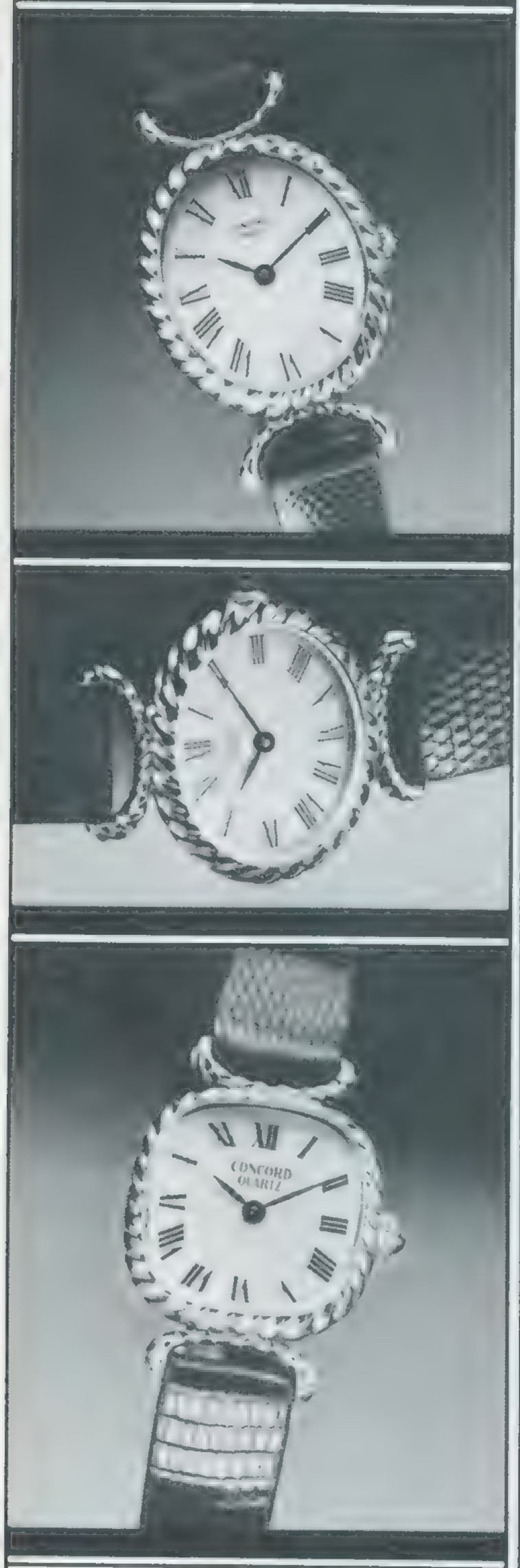
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WHAT'S NEWS, WHAT'S COMING

spectators to judge their respective qualities and to speculate about which version came first, which are replicas. The show travels to the Boston Museum of Fine Arts in mid-September.

Contemporary Sculpture: Selections from the Collection of The Museum of Modern Art
The Museum of Modern Art, New York; through August 7
To counter the widespread impression that it prefers to ignore the art of the 1960s and '70s, The Museum of Modern Art marshals evidence to prove that it actually—even diligently—acquires contemporary sculpture. This selection of recent accessions is impressive, but does not pretend to be a comprehensive overview of the period. It is notably lacking in works by eminent older artists such as Louise Bourgeois, Louise Nevelson, Isamu Noguchi, and Tony Smith. Even a pivotal younger sculptor, Mark di Suvero, is among the missing. And what is one to make of the fact that some major reputations— Dan Flavin, Donald Judd, Robert Morris—are represented by mediocre works?



Donald Judd's untitled sculpture of painted iron—an image of the modern age

Some of the most impressive pieces are by artists associated with Minimalism—Carl Andre, Eva Hesse, Sol Lewitt, and Richard Long. In addition, there are choice examples of imaginative, innovative sculpture by Larry Bell, Bryan Hunt, Joel Shapiro, and Kenneth Price. One of the most familiar, bizarre, and beloved works in the show is surely Claes Oldenburg's ten-foot-high "Giant Soft Fan" of stuffed black vinyl. Another piece that already has the look of a sculptural classic: Richard Serra's "Corner Prop Piece," a precariously balanced juxtaposition of a lead tube and a rectangular lead plate. Clearly, there are enough first-rate pieces here to constitute a collection of major importance.

MORE ART:

Reginald Marsh: Selections from the Bequest of Felicia Meyer Marsh: As an American counterpart to Daumier and Hogarth, Marsh excelled at portraying the urban low life of his time—specifically in New York City during the 1920s and 1930s. Sketchbook in hand, Marsh prowled the city from Union Square and the Bowery to Coney Island. His buxom dancers and scruffy drifters were swiftly rendered in an Old Masterish style that inevitably recalled Rubens. Time has had a benign effect upon Marsh's work: his topical, American Scene art, which seemed dated and anachronistic a quarter of a century ago, now has undeniable period charm.

The artist's widow died last year, leaving to the Whitney Museum of American Art more than eight hundred paintings, oil studies, drawings, and sketches—by Marsh and contemporaries. The surprise: about twenty little-known photographs, taken by Marsh between 1938 and 1945. Through August 26.

BOOKS

By Allene Talmey

Cissy
By Ralph G. Martin (Simon and Schuster)
Of all the lunatic lives we hear about, Cissy Patterson's was the most lunatic; and, in some ways, the most satisfying. She was the daughter of the beautiful Nellie Medill and the extremely handsome Robert Patterson (one-time drama critic, literary critic, and night city editor of the Chicago *Tribune*, which Nellie's father owned). Born on November 7, 1881, Cissy led a life of incredible wealth and, at bottom, thoughtless bravery.

By the time Cissy reached twenty-two, she was beautiful—without pretty features, but with charisma. It was then that she met, in Vienna, Count Gizycki: a tall, literate, well-built, intelligent, sexual man. "He was amoral and cynical, but he was a marvelous lover." Up to twenty-four hours before her wedding, all were trying to dissuade Cissy from this match to a foreigner, whose other women had not left him. Cissy married him anyway. Later, Gizycki told her repeatedly, "You are getting quite tiresome." After three years, Cissy had a daughter Felicia, marshaled the Czar's help against Gizycki, and obtained a divorce.

She knew everybody. As time went on, Cissy became the editor and publisher of William Randolph Hearst's Washington *Herald*, a dowdy, small newspaper, unread by most of Washington. She turned it into an exulting, brilliant, gossipy, marvelous paper. Elegant, tall, redheaded, almost fifty, she dashed off her editorials and made herself conform to the description "Eleanor Patterson . . . Jungle Editor." She knew how to plot small dinners, to which Presidents came. She had a succession of lovers and one more husband.

In time, Cissy bought the *Times* and the *Herald* from Hearst. By now, she owned six homes with ninety rooms and had thirteen hundred employees. With her meddling mind, she had developed a mad desire for enough drink to make her drunk and enough drugs to cause discord. No longer friends with her granddaughter and never friends with her daughter, she was acting increasingly bizarre. She died in late 1948, at the age of sixty-six, sitting up in bed reading, alone.

It took infinite detail, great skill, and fanatical study to tell the life of Cissy Patterson—a vital, crotchety, discriminating woman.

In Plain Russian
By Vladimir Voinovich (Farrar, Straus and Giroux)
With somewhat of an outsider's viewpoint—invaluable to a writer of comedy—Vladimir Voinovich once said, jokingly: "I came to literature because I lacked education." Growing up during the war years, Voinovich reached only the fourth or fifth grade: a fact which, perhaps, helps to account for the plain beauty of his style.

As the translator of this remarkable volume tells us, Vladimir Voinovich is a writer whose curious background accounts, in part, for his unique position among Russian writers. Born on September 26, 1932, in Soviet Central Asia, Voinovich came from an odd family. His father, a man of Serbian ancestry,

(What's News, continued on page 33)

Reach out.
Reach out and touch someone.

Feeling fit, and all's right with the world? Then how about spreading that sunshine to a faraway friend? You can bet your leotards a simple phone call will really brighten her day. So get in touch. That phone call can keep a faraway friend close. Reach out and touch someone who's waiting to share your day.

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translated Serbian literature and worked as a journalist. Voinovich's mother was Jewish. All this helped Voinovich avoid the sort of chauvinism that so often mars Russian works. A man of great integrity, Voinovich—an open supporter of Solzhenitsyn—was expelled from the Writer's Union of the U.S.S.R. on February 20, 1974.

There are ten stories—plus four open letters—in this engaging, agreeable book. In one story called "Skurlatsky, Man of Letters," Voinovich offers a deliciously comic revelation of a man who prides himself on his importance—at the expense of his self-respect. Skurlatsky is sent to a mental hospital where he makes so grotesque, pitiable, and powerful an impression on the patients "that two of the six resident Napoleons [begin] to call themselves Skurlatsky." *In Plain Russian* is no work of genius: but it is a tender, profound, book by a talented author.

RECORDINGS

By David Sargent

New music today is a mosaic of styles and traditions—some of them sternly elitist, some of them broadly accessible, some of them hopelessly uncommercial, some selling in the millions. So to speak of one figure who was *the* principal influence on today's music would be silly. But for those who define "new music" in terms of the classical avant-garde, that figure would probably be Anton Webern, the Austrian composer and pupil of Arnold Schoenberg who was born in 1883 and killed by a jumpy American soldier right after the end of the war in 1945.

At the time of Webern's death, Schoenberg himself might have been considered the father of modern-day "serious" new music—it was he, after all, who invented the systematically atonal serial system of composition. But in the decade after the War, a growing group of pro-Webern polemicists made the case that it was the student, not the master, who most crucially defined the contemporary sensibility. Webern's epigrammatic sparsity, his almost Japanese use of instrumental color, and his concern for the precise delineation of a wide range of music's variables, all proved directly inspirational for the school of fierce young musical Turks that emerged in France and Germany in the 1950s.

Chief among those Turks, and the chief Webern polemicist, was Pierre Boulez, who was an avant-garde composer long before he became an internationally famous conductor. Now Boulez has overseen a four-disk album on Columbia of what at present amounts to Webern's complete works (although the set contains all of the official canon, it is labeled "Vol. 1" in order to make provision for subsequent recordings of youthful and posthumous Webern pieces).

In the 1950s, the first complete Webern set was recorded under the supervision of Robert Craft; but this new set supersedes it completely. The sound is superior, of course. But so are the performances. Craft seemed concerned mainly with getting the notes right; but the music emerged dry and didactic. And it was Webern's supposed didacticism that informed most of the compositions created under his influence.

Boulez' Webern—like his performances of that other great Schoenberg pupil, Berg—restores the Romantic Expressionism at the core of the composer's sensibility. What makes Webern's music so extraordinary is not just its brilliant organizational detail, but the way it compresses and intensifies the overwrought Wagner-Mahler hysteria out of which it grew.

All of the performances in this set are first-rate ones, by such gifted artists as the Juilliard String Quartet and pianist Charles Rosen. What's interesting is that Boulez has almost invariably selected soloists and singers associated more with Romantic music than with the thin, bloodless, accurate-above-all-else school fostered by Craft and the academic American Webernians. Thus artists such as Isaac Stern, Gregor Piatigorsky, and Heather Harper are prominently featured. And the eighth side is filled out with a nice trio of bonuses: the composer's orchestral arrangements of works by other artists.

MORE RECORDINGS:

Donna Summer: "Bad Girls" (Casablanca). Her best set yet, defined by a fiery fusion of disco and rock.

Millie Jackson: "A Moment's Pleasure" (Spring). Black music's toughest, roughest woman singer is sometimes more talkative than musical; but when she bothers to sing—as she does here often—she's terrific.

(What's News, continued on page 34)

WHERE TO EAT NOW

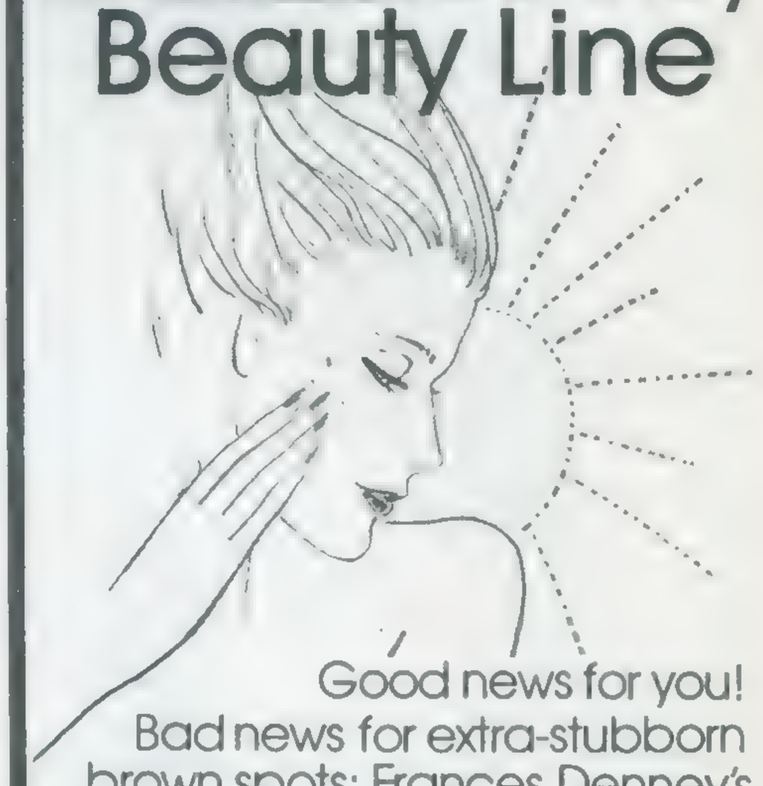
Griswold Inn



American cookery is essentially polyglot, deriving, as it must, from numerous cultures, evolving regionally. Essex, Connecticut, is a river-port village famous for its four-square, sensually spare New England beauty, its shipyards/yacht basin, its bargain-happy antique shops, and its Griswold Inn. We are concerned with the Griswold because it is a center of historic American gastronomy. For some two hundred years, this wayside inn has been cherishing travelers and neighbors. The housing accommodations are satisfactory to good; the victuals are delicious. We love all of the fish, shell and otherwise, prepared elegantly New England—real fish tasting of sea and summer. But most glorious are the 1776 Brand Sausages, three savory kinds—all indigenous to the Griswold, all pork, each individually seasoned—delicately to hotly spicy. Marvelous at lunch after a long, leafy, river-view walk. —LEO LERMAN



News From The Denney® Beauty Line



Good news for you!
Bad news for extra-stubborn brown spots: Frances Denney's new **FADE-AWAY EXTRA CARE**. It's an extra-strength formulation of our time-proven Fade-Away... it will help make even the most stubborn brown spots, age spots, freckles or "the Pill" spots disappear.



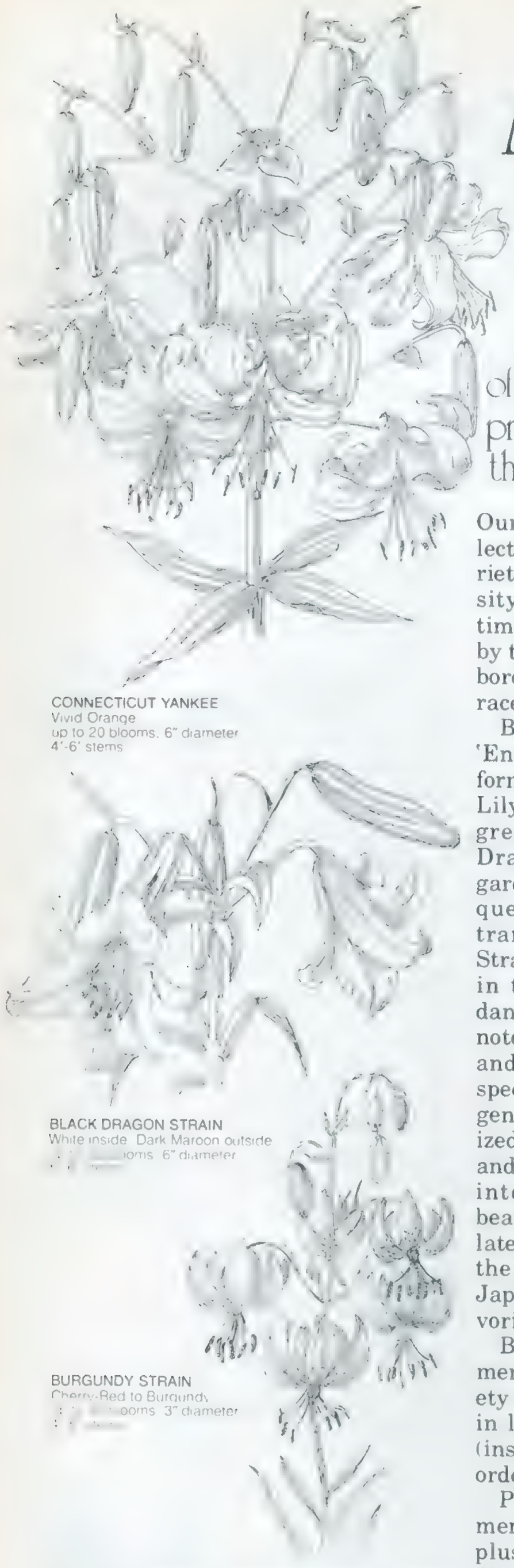
New **FADE-AWAY EXTRA CARE** brings you a higher concentration of Hydroquinone. It combines with your own body acids to help even out uneven skin tones and to fade away brown spots.

FADE-AWAY EXTRA CARE works in 4 to 6 weeks...if you use it faithfully. When stubborn spots are gone... regular-formula Fade-Away helps keep your skin clear.



Susan Payson Fine
Creative Director

FRANCES DENNEY
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CONNECTICUT YANKEE
Vivid Orange
up to 20 blooms. 6" diameter
4'-6' stems

BLACK DRAGON STRAIN
White inside. Dark Maroon outside
...ooms. 6" diameter

BURGUNDY STRAIN
Cherry-Red to Burgundy
...ooms. 3" diameter

Also in the collection

AURATUM PLATYPHYLLUM
White. Gold Streaks. Crimson Spots
up to 20 blooms. 10" diameter
6' stems

ENCHANTMENT
Nasturtium-Red
up to 16 blooms. 6" diam...

IMPERIAL PINK STRAIN
...k, darker inside

A Summer of Lilies

A White Flower Farm collection of named varieties of lilies provides bloom from June through early September.

Our continuous-flowering Lily collection is made up of 12 bulbs, 6 varieties carefully selected for diversity of color, form, and blooming time. Lilies are delightful growing by themselves, in a mixed perennial border, or in containers on the terrace. A great cut flower.

Bloom begins in late June with 'Enchantment,' an upward facing form that has been called the best Lily originated in this century—a great self-propagator, too. 'Black Dragon Strain' is striking in the garden and in arrangements, a frequent choice of flower show entrants. The flowers of 'Burgundy Strain,' about half the size of others in the collection, are charming, dancing sprites. 'Imperial Pink' is noted for its huge flat-faced flowers and distinctive fragrance—it is a spectacular plant in a spectacular genus. 'Connecticut Yankee,' hybridized in this state by Messrs. Stone and Payne whose work is recognized internationally, has remarkable beauty and vigor. Last to bloom, in late August or early September, is the sensational Gold-rayed Lily of Japan, *auratum platyphyllum*, a favorite for decades.

Bulbs are the largest size commercially available, and each variety is identified. Bulbs are shipped in late fall. With good first culture (instructions are included with each order) they will last many years.

Please order from this advertisement: Lily Collection #4210, $33 plus 10% transportation and handling east of the Mississippi and 15% west of the river (Conn. residents please add sales tax).

Please order now.

—Amos Pettingill

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WHAT'S NEWS, WHAT'S COMING

DANCE

By Holly Brubach

From Russia to U.S.: a question of style

The Bolshoi Ballet sets foot on American soil this month for the first time in four years, and their coming provokes some new considerations about national style. Certainly, audiences who expect the Bolshoi to show us ballet as it is supposed to be are in for some surprises: the Russians' strength, as always, is their technique—still impeccable, astonishing in its clarity and expression. But while technical proficiency may sustain the tradition, it does not extend it. Contemporary Russian choreography for the most part lacks invention, and the style of their dancing continually refers us to the nineteenth-century classics for which it was designed.

The whole idea of national style in ballet is one that many dance fans find disconcerting: Isn't the "language" of movement, like music, universal? The classical vocabulary has been codified by tradition—a *rond de jambe* is the same the world over. Even so, the inflection has something to do with training and temperament—this much may account for the dancers' disposition. But it takes a choreographer's vision to shape a style.

New York City Ballet choreographer George Balanchine was trained in the Russian tradition, yet his vision—the most consistently inventive in this century—is unquestionably American in its speed and athleticism, its syncopation; his steps are set to jazz rhythms. "American ballet," once considered a contradiction in terms, has finally come to be recognized as a style in its own right. There's even a friendly disagreement among New York City Ballet-goers about the title of Balanchine's first ballet in the U.S., *Serenade* (You say "Seren*ay*de," I say "Seren*ah*de"), prompted by pride in the American tradition and in a ballet that doesn't need a fancy French name for the sake of legitimacy. Balanchine's work is more than a mere departure from the Russian school: the American style—by its vitality and immediacy—proves that the classical ballet is not confined by convention, but responsive to the society in which it takes root. *The Bolshoi Ballet at the New York State Theater, NYC; Aug. 1–26. Arie Crown Theater, Chicago; Aug. 28–Sept. 2. Shrine Auditorium, L.A.; Sept. 4–16. . . . London audiences get a look at ballet according to Balanchine when the New York City Ballet plays the Royal Opera House, Covent Garden; Sept. 4–22.*

MORE DANCE:

The Royal Danish Ballet celebrates the work of choreographer August Bournonville one hundred years after his death with a week-long festival at the Royal Theatre, Copenhagen; November 24–30. A contingent of American dance-goers departs from NYC. Information: Anne Obert Weinberg, 120 W. 70th St., NYC 10023.

(What's News, continued on page 36)

Sensation is Your Dior.

CHRIS VON WANGENHEIM



Look and feel sensational in hosiery from the **Christian Dior** legwear collection.

WHAT'S COMING

WHAT'S NEWS, WHAT'S

TV

By Diane English

Sex in advertising—does it really sell?

In case you haven't noticed, television commercials are getting sexier. If people aren't flicking their Bics, getting stroked in the morning, or having an Aviance night, then they are flaunting bosoms, legs, and belly buttons to hawk everything from link-sausage to car mufflers. For some, the video "quickies" are amusing and entertaining. But certain "sexandviolence" watchdog groups are worried about the influence of such ads on young viewers.

Recently, the New York chapter of the National Academy of Television Arts and Sciences (they give out the Emmys) sponsored a forum to tackle the matter. "Sex in TV Advertising: The 30 Second Sexploitation" drew a standing-room-only crowd of advertisers, broadcasters, feminists, and press—confirming this as one of the medium's new "hot topics." Ned Sherrin (*We Interrupt This Week*) presided over panelists Ed McCabe and Shirley Polykoff, from the ad-agency sector; Gloria Steinem; Frank Mankiewicz; Ralph Daniels of NBC's broadcast standards department; and Gunilla Knutson who, in the late 'sixties, turned on every man old enough to shave with her "Take It All Off" ad for Noxema Shave Cream.

Does sex really sell toothpaste? Surprisingly, there are no statistics or studies to prove it. But advertisers are convinced that sex can sell anything, as Ms. Knutson illustrated by upping Noxema Shave Cream sales by 46 percent. By today's standards, though, her performance is tame. Many of the ads cross the border into sheer tastelessness. But Ed McCabe ("It takes a tough man to make a tender chicken") objects only to the "unimaginative and uncreative" aspects of those ads; he insists that television does not set standards, it follows them. If there is more sex in TV advertising now, holds McCabe, it is because the sexual climate of the country permits it.

Shirley Polykoff's "Is it true blondes have more fun?" campaign shocked some viewers, but her provocative "Does she or doesn't she?" ads for Clairol ". . . made the hair-color business." Polykoff worries, though, about the effect of sexual abuses in TV advertising on young people. "Today, young people have no place to hide. We, at least, had the old morality. Young people are looking for warmth, but they're not finding it in today's ads."

Clearly, Gloria Steinem was most offended by the sex-role stereotyping of women that goes hand-in-hand with the sexy ads. "I think it tells us a lot about the private lives of those who are writing those ads."

Are advertisers and their clients kidding themselves? According to Ms. Steinem, women are responsible for 85 percent of point-of-purchase sales in this country. Are male sexual fantasies on videotape the most effective way to reach them? "Only 15.9 percent of the country is a Norman Rockwell family," says Steinem, "and 40–50 percent of the work force is composed of women—but you'd never get this impression from the television commercials. . . . *My* favorite ad is the 'It's not nice to fool Mother Nature' commercial, because it's the only one on TV where the woman has the power."





Co-panelists Gloria Steinem (above), Gunilla Knutson (top): "sexploitation" on trial

MORE TV:

Important shows and stars to watch for: "Letters from Frank," a CBS movie for television, stars Art Carney and Maureen Stapleton in the story of an active newspaper executive facing mandatory retirement. Also on CBS: Ed Asner in "Family Man" as a happily married guy who discovers—to his surprise—he's fallen for a younger woman.

COLLECTING

By Judith Goldman

Buying Folk: the focus is on value

As more and more people collect everything from Indian baskets to knickknacks made in occupied Japan, it's growing hard to find an object whose investment value hasn't been touted, harder still to discover shops stuffed with things nobody wants. A store on Madison Avenue in New York City now sells the marbles my brother called "pee-wees" for $15 apiece. And my friend who used to collect furniture made of antelope antlers has stopped indulging this rare taste: not that he can't afford it—but he would have to triple his ante.

The only way for a collector to proceed these days is to put price in perspective. For example: it's true that this year's sale of the Stewart Gregory Folk Art collection set seventeen auction records, grossing $1,340,450. It's also true that, twenty years ago, Folk Art dealers practically gave away American primitive paintings, Windsor chairs, wooden decoys, and painted furniture. But talk of



Pennsylvania painted chest, 1820: "the very best folk art is still moderately priced"

Folk Art's high prices is misleading. Although some prices have increased fifty times in twenty years, to focus on price misses the point: the very best Folk Art is still moderately priced.

Bring method to the pursuit. Concentrate on one genre, like American painted furniture. Made from Colonial times through the nineteenth century, mainly in the Northeast—and particularly in New England—this furniture reflects every period, every culture that settled in America. Used for decoration and preservation, the painting depicts hearts, fleurs-de-lis, and *trompe-l'oeil* surfaces that imitate curly maple and marble. Tables come in burnished blacks, blues, greens, and designs as modern as current abstract painting.

Prices are high for rare pieces with a provenance. Last year at auction, a carved, painted Pilgrim-century chest brought $50,000. But the painted Guilford chest (1690–1710) in the Gregory sale was a good buy at $20,000; so was the Connecticut lift-top chest (1710 –1740) at $4500. Study the furniture's condition and the integrity of the paint. Judge the painting as you would a contemporary canvas. But beware: It was the fashion in the 1920s to strip paint off old pieces. Look for patinas where wood and paint merge in a dull gleam. And study Dean A. Fales Jr.'s *American Painted Furniture, 1660 –1880* and the collections at Winterthur, Delaware, The Philadelphia Museum of Art, and the Shelburne Museum in Shelburne, Vermont.

MORE COLLECTING:

Summer thriller for collectors: "The Case of Major Fanshawe's Chairs" (Universe) by David Loughlin. This whodunit about five Philadelphia Chippendale chairs is must reading for every collector. How did the chairs get from Philadelphia to County Kildare, Ireland? Why did Sotheby's London almost sell them for $8000 to $10,000? How did Sotheby's New York end up selling them for $207,000? There's even romance in the plot and new collecting advice for the most seasoned buyer.

Collecting tool: Ex-banker Daniel Zilkha's "Art & Auction," a forty-page magazine focusing on what's been or is about to be sold at auction. Perfect for beginning auction goers, what "Art & Auction" lacks in sophistication, it makes up for in practicality ($25 per year).

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Age-Retardant.

Most people think the term "sun block" means no tan at all. No summer glow. Spoilsport.

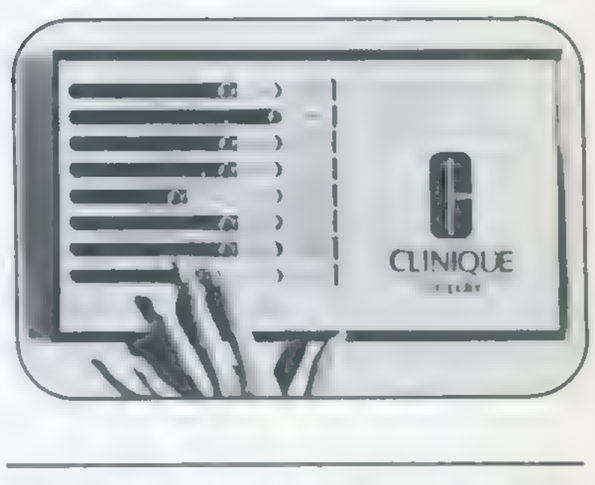
Not true. With a good sun block, you can tan if you want to. The point of sun block is to guard skin from the burning radiation of sun—which, dermatologists say, is the one factor most responsible when skin looks older than it should.

Protection—not pallor—is the purpose of Clinique Sun Block.

Clinique Sun Block is invisible. Its Sun Protection Factor of 8 makes it the basic sun-need for anyone. Learn how it works for your skin by consulting the Clinique Computer, wherever Clinique is sold.

With Clinique Sun Block, you can still tan. Slowly. Gently. Chance of peeling is far, far less. The sun's aging effects are retarded.

Your tan will look better longer. So will your skin.



CLINIQUE

Allergy Tested
100% Fragrance Free



knits to shape the dawn and dusk. the feminine play of a dress. a two-piece rayon pointelle design from CHU CHI in a counterpoint of color— a sunburst lit in plum, rust and champagne. sizes 6-12; 170.00.

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Beautiful, radiant skin can only begin with one of our unique soaps and hot water. That's why they're the basis for every Erno Laszlo Skincare Ritual. We invite your questions about the correct preparations for you and welcome you to a lifetime of clean, healthy skin.

Erno Laszlo Skincare preparations are available in cosmetic departments at fine stores.

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The fashion event of the year
inspires a totally unique approach to cosmetics.

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To the motion pictures it's the Oscars. To fashion it's the Coty American Fashion Critics' Awards.

Every year the fashion world comes together for one spectacular evening of fashion, beauty and excitement—the Coty Awards.

And now, inspired by this event, comes a totally new and professional approach to cosmetics. The Coty Awards Collection.

Cosmetics created by Coty and Wayne Franken, Coty's International Beauty Director and makeup artist for the Coty Awards. Designed to give you the tools, techniques and knowledge to approach your own face as a makeup artist would...simply, effectively and beautifully.

Never before have cosmetics been so perfectly and so intelligently conceived.

The Coty Awards Collection. Designed to reflect all that is new in American fashions. At fine department stores.

Coty, N.Y.

COTY AWARDS COLLECTION

COTY AWARDS COLLECTION

FACE DESIGNING LIQUID MAKEUP

Silkience is here!

The conditioner that goes only where your hair needs it!



hair absorbs Silkience only where she needs it.



Sue needs more conditioning – all over.



Lilisa needs it only on the ends.



Here scientific scanner photography shows how Silkience adjusts to individual hair needs.
The light colors represent where Silkience would go. Notice it's different on everybody!

Silkience is the new Self-Adjusting Conditioner! Made to give you the exact conditioning your hair needs. No more. No less. Because the delicate Silkience conditioning formula goes only where your hair needs it. What you don't need rinses clean away. Your hair is left beautifully conditioned—soft, fresh, and silky. With no oils or excess residues. It's like having a conditioner made just for you! Available in Regular and Extra Body Formulas.

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™ Silkience

THE SCIENCE OF SILKENING YOUR HAIR.™





Beauty Now

End-of-summer skin shape-up... treats, tips, treatments!





Hot weather refresher/cleanser: rosewater. Splash it on, blot with a tissue, *above*—instant cool!

Tan fading? Henna can slough off the end of summer, get a glow going! One way: Anne Carpenter's Henna Seaweed Soap. To order: $3 ppd. Anne Carpenter, Rte. 100, Weston VT 05161. Another, a henna mask cooked up by NYC's Il Makiage Salon (for normal to oily skins). In a nonmetallic bowl, put 2 tablespoons colorless henna, slowly stir in hot water till it's the consistency of sour cream. Cover face with a 4" x 4" cotton gauze "mask" with a slit for your nose; slather on the henna mix, avoiding eyes. Leave for 15 minutes. Remove mask, rinse face with tepid water.

Right now, you look terrific!—healthy! golden! with a bit of glow! But . . . skin that's spent a summer in the sun, no matter how short an interval or how carefully it's been protected, is likely to feel slightly taut, somewhat dry and—as your tan fades—sallow. . . .

One solution: a super-moisturizer, which supples up skin's outer layer, restores lost moisture, slows down further moisture loss. Smooth it on pre-sun (it should have a built-in sunscreen), pre-sleep, pre-makeup; slick what's left over on elbows, hands, knees, heels, anywhere there are rough spots! (A moisturizer that fits the bill—Avon's Nurtura Replenishing Cream.)

- *In summer, oily skin (a magnet for dirt and grime) is even oilier, needs more thorough cleansing and needs it more often. One refreshing way: cooling Noxzema Antiseptic Skin Cleanser. Slosh it on a cotton pad and gently pat, from your hairline to your chin, several times a day. Loaded with skin softeners, it can be used on normal or dry skin.*

Sun damage—tiny lines and wrinkles!—often shows up first around the eyes where the skin is extra-thin and dry. It's also so delicate that a specially formulated eye-care lotion—super-emollient, fragrance-free, and light enough to apply with fingertips without tugging or pulling—is a daily must. Elizabeth Arden's new Visible Difference EyeCare Concentrate is all that, plus it provides a shield for more protection.

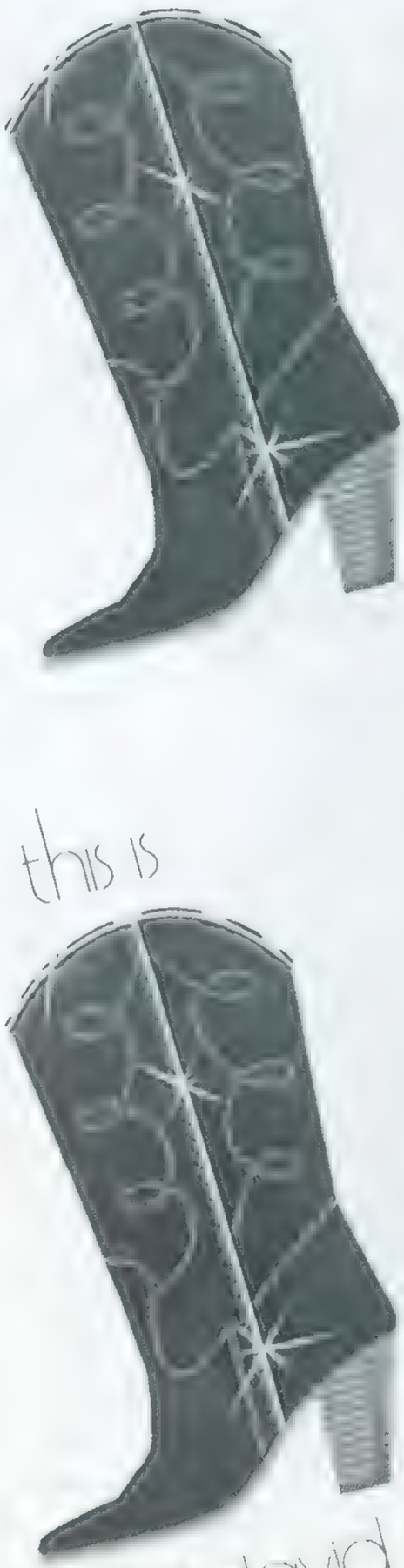
When Black skin's dry and top cells start flaking, they change color, giving skin an ashy look. What's wanted is a re-hydrating moisturizer (such as Artra Ashy Skin Cream) to help smooth skin surface, hold in moisture. . . . From now on, feet that have been sleeked all summer by walks in the sand may need sloughing to scrub off dirt, calluses. One that works: the "Buf-Puf" Duo, two gentle slough sponges and a case to hold one while you travel.

Makeup note: Body changes before menstruation step up oil activity, can change or discolor your skin tone. A few drops of a pinker or peachier makeup shade added to your regular base can get the sallow out. So can brighter shades of cheek color and lipstick . . . a terrific lift when you need it most!

In the bag: Everything you could possibly need to clean, soothe, smooth, care for, coddle skin for a weekend—or a week. Calvin Klein's wrapped it all up in a plastic-lined checked cotton furoshiki, *right*—the Japanese version of a tote bag. Included in it, travel-sized bottles and tubes of Moisturizing Hand Cream, 24 Hour Eye Cream, Concentrated Face Makeup Remover, Skin Plan II Night Cream—the Calvin Klein works! At Bonwit Teller.







this is
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Joan & David, 4 West 58th St., New York, N.Y. 10019 (212) 371-8250

In season now—
market-fresh
beauty treats

Beauty Now



Above: Hair, Marc Pipino of Pipino Buccheri Salon, NYC

Cropping up everywhere this summer—treats for skin and hair based on garden-fresh fruits, vegetables, and herbs, which are not only refreshing, they smell luscious, too. . . . At New York's Pierre Michel Salon, for example, there's this twist with henna: Stylist Stephen Jacobs blends henna with yogurt and natural hair tints, such as strawberries, cherries, and apricots. Especially pretty: blueberry henna—for deep shine, subtle color.

COOL OFF! After a hot summer's day, replenish skin's moisture in a cool bath brimming with oils of citrus—extra cooling! We like Truc's Lime Oil Foaming Bath Gel (from Crabtree & Evelyn, 1310 Madison Ave., NYC) . . . and Helene Curtis' Tender Touch Bath Oil. Use either with a good loofah. Post-bath: Let air dry skin. Use an invigorating splash—e.g., green-tomato-leaf-based Sisley Country Water.

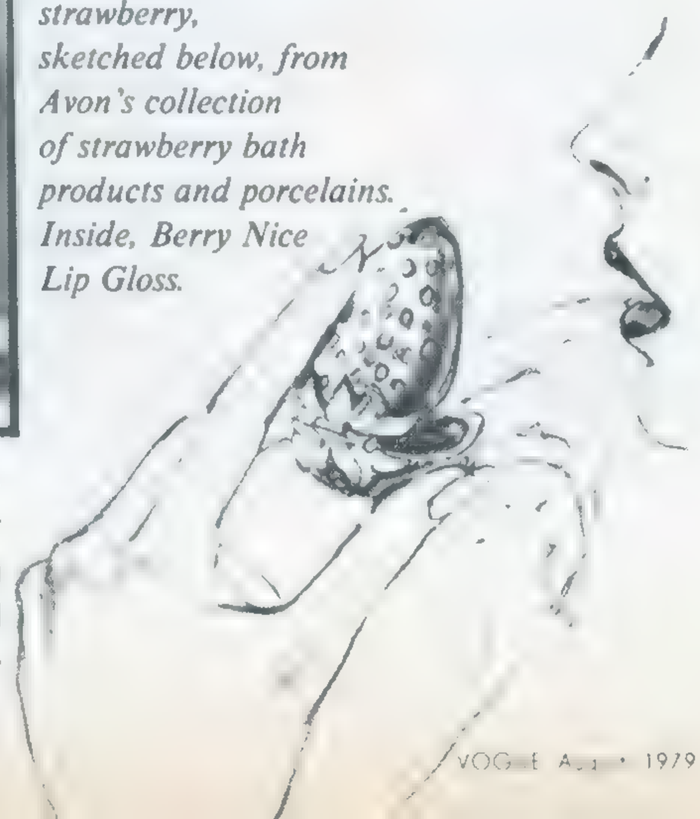
● To know about now. For sensitive skins: a range of skin-care products based on cold-pressed oils of apricot kernel, orange and lemon, sweet almond, herbs and aloe vera—for soothing, gentle cleansing. Summer must—the skin freshener with witch hazel, lemon oil. All, Premièra I Collection. At Neiman-Marcus.

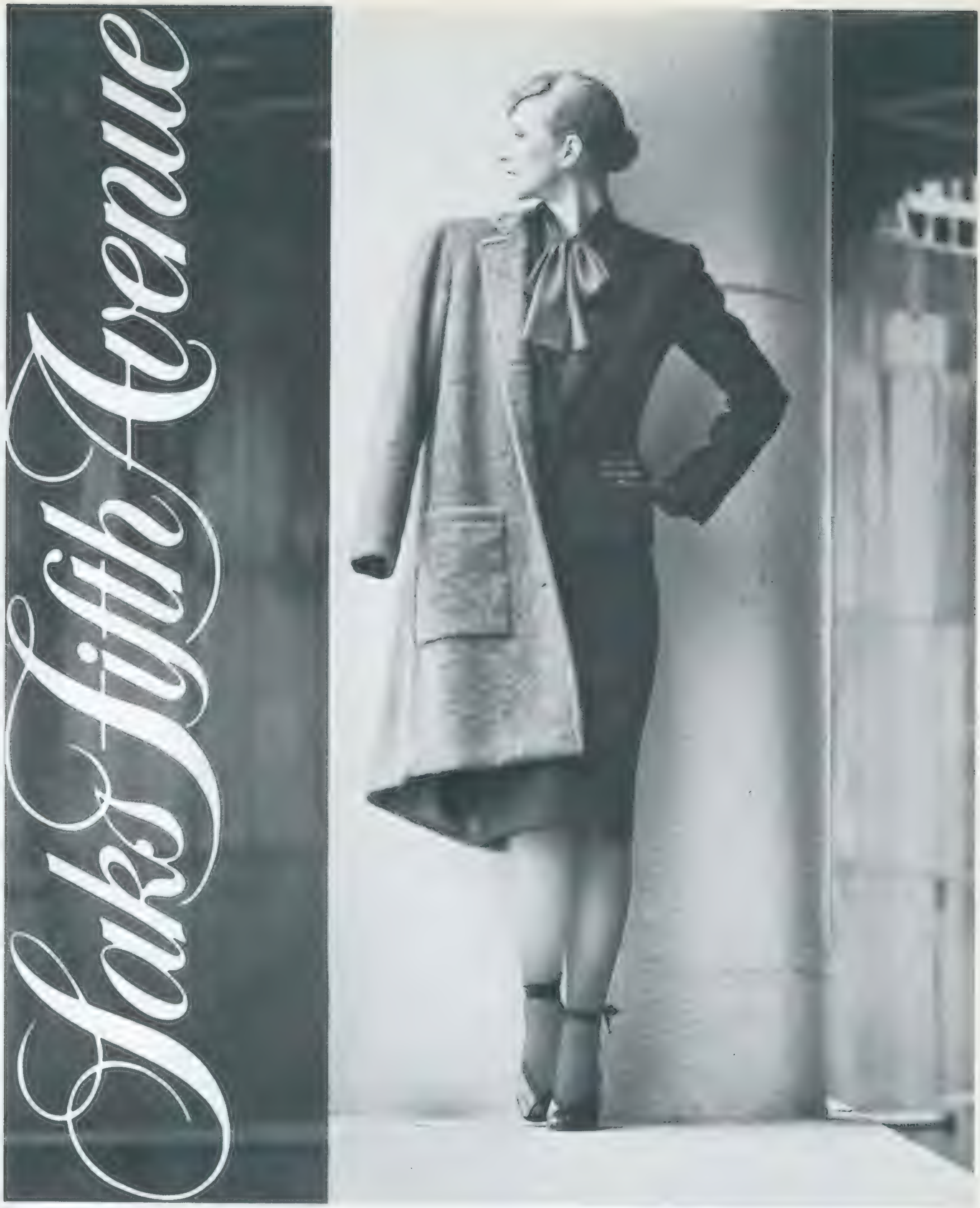
Fragrant delight: Needlepoint canvas, above right, to mount for pillows and pack with citrus potpourri. Perfect for bed, bath, or beach house. To order: About $41, including yarn. Roberta Lynn Glazer at Wallis Mayer's Needlework Inc., 780 Madison Ave., NYC 10021.



Healthy eating. At The Ashram, a total-fitness camp in Calabasas, California, you pick your own herbs right from their pots, *above,* toss them with fresh spinach, ripe-off-the-vine tomatoes, and natural herb dressing with a squeeze of lemon—delicious, nutritious, unfattening lunch.

Delightful: This ripe little strawberry, sketched below, from Avon's collection of strawberry bath products and porcelains. Inside, Berry Nice Lip Gloss.





American shape!

by Donna Karan and Louis Dell'Olio for Anne Klein & Co. Suffused with softness. Divested of stiffness. The flannel suit conceived with tempered, femininely tailored control. The darts. The tucks. The waist. The leaness of it all! Sleek and simple under the 7/8 coat—the abbreviated, most sensible length in fashion today. With the texture-plush of mohair boucle imparting line, authority, elegance to this...the start of fall's magnificent silhouette. The blazer, $240, and the front-slit skirt, $104, in grey wool. The blackberry tissue faille blouse, $90. in acetate and rayon. These, for sizes 4 to 14. The pearl grey coat, $358, for sizes 4 to 12. In the Anne Klein Corner...where we are all the things you are.

THE JORDACHE LOOK





André laug

FABRICS BY
Taroni
IDEACOM

Horoscope

By Maria Elise Crummere **August**

Aries: Team up to win. **Taurus:** The limelight's on you. **Gemini:** Keep the faith. **Cancer:** Mind over money. **Leo:** All that glitters *is* gold! **Virgo:** Power problems. **Libra:** The world loves you. **Scorpio:** An important answer. **Sagittarius:** Make a new-moon move. **Capricorn:** The past pays off. **Aquarius:** Risky business. **Pisces:** A "contacts" high

Aries

MARCH 21-APRIL 20

Change your approach: instead of ordering everyone about . . . compromise. From the 11th to the 22nd, share in putting together a joint venture. Initiate the plan during the eclipse of the new moon on the 22nd. Since this significant moon is centered in your investment house, this is an opportune time for teaming up to realize major financial ambitions. Communicate with those in authority; tactfully maneuver important projects to satisfactory conclusions on the 30th. Surprise someone you love by taking a pleasant trip on the 31st. This will relieve the tension of the last few days of hard work.

Taurus

APRIL 21-MAY 21

You are in a show-off mood at the beginning of the month. You may entertain old friends with your accomplishments—or you could try to prove what a gracious hostess you are by throwing a successful party. You are due an award on the 16th, an honor you have earned. The eclipse of the new moon on the 22nd changes both mood and circumstances. Then, a crisis that alters a basic situation will require your strict attention. It will also place all of your affairs on a tight schedule—one that will put your credibility and judgment to the test with those in power. On the 28th, you feel on more secure ground.

Gemini

MAY 22-JUNE 21

Up until full moon on the 8th, work behind the scenes to mount an impressive campaign that focuses on target on the 13th. A strong ally joins your forces on the 15th. Do not be intimidated on the 19th or allow your enthusiasm to be curbed. Your Mercury in Leo lends you faith. Double your efforts on the eclipse of the new moon on the 22nd. Your unwavering faith is justified on the 26th by a surprise reaction. During the last five days of the month, you are duly compensated. The 20th is the best of all days.

Cancer

JUNE 22-JULY 22

You could start off the month with reckless spending. Obeying your emotional impulses could be costly at this time. Listen to the advice of a wise friend. By full moon on the 8th, you realize that careless investing and too much optimism cannot be relied upon. Mars in your sign changes you from a gentle, conservative investor to an overactive doer. The eclipse of the new moon on the 22nd (in your second house of money) can bring great financial affluence—or you may have to make a fresh start to reassess your financial efforts. This shouldn't be too difficult for you, since you are considered the financial wizard of the zodiac.

Leo

JULY 23-AUGUST 23

This is truly your renaissance. The daily workers—Mercury, Venus, and the Sun—are your faithful aids—plus you have the added joy of best-luck Jupiter joined to your birthday Sun. Seek what you want and expect to get it after the 11th. It could be career improvement—or marriage, too, if you like. You're now attracting power and opportunity people to you. Your own optimism can help fulfill all your needs; you have only to reach out. If you do not take firm hold of this golden cycle—now at its peak—to make instant money, you will have failed *you*. The new-moon eclipse on the 22nd brings your good luck to a peak. All demands must be made by the 30th, however.

Virgo

AUGUST 24-SEPTEMBER 23

Since Mercury is in Leo at the beginning of the month, those in power may withhold their agreement or consent until the 11th. Have patience. Saturn in your sign makes you feel extra responsibility now. Go with the feeling and you'll find that burdens will disappear and that projects are easily accomplished. For all those ideas that have been roosting in the back of your mind—waiting for their time to come—their time is now. Use the period from the 12th to new moon on the 22nd to complete innovative creative programs. They will pay off between the 21st and the 30th.

Libra

SEPTEMBER 24-OCTOBER 23

This is people-time for you, since you have a number of daily planet workers in your friendship house. Everyone seems to be in love with you now: your boss, your mate, your friends. This flourishing cycle opens doors and allows you to realize your secret hopes and wishes. Press now for the one thing you have most desired. The planetary potentials for success are there: the sun gives you power, Mercury favors agreements, Venus brings social success, and Jupiter improves finances. With prosperity in sight, however, your Libra casualness must be set aside. You are inclined to

(Continued on page 50)

ANDRÉ LAUG
. . . and his superb
collection of
fashion for fall.
One of the best
reasons we know
to come through
the red red door
of the
Elizabeth Arden Salon.

The new shaped suit in black wool
with blouse in white rayon veiling.

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BALLY
OF SWITZERLAND

HOROSCOPE

(Continued from page 48)

take "good" for granted—but don't! Recognize this as a dramatic time of fulfillment

Scorpio

OCTOBER 24-NOVEMBER 22

Rehearse your plan through the 11th—so that you're ready to act on cue on the 12th Powerful Mars will respond to your command and let you tap any source you wish—especially on the 13th. If travel is in the cards, go! Resist impulsiveness or willfulness, however—only the gentle approach will work. If you need to make an important request, the 19th will yield the answer. On the eclipse of the new moon on the 22nd, take steps to attain a high-minded goal. On the last day of the month, clear up a past problem or complete an old plan

Sagittarius

NOVEMBER 23-DECEMBER 21

Your ruler, Jupiter, is now making a trine (best aspect) to your own sign and to the planet Neptune, the dream-maker. At this time, you could win in a court of law, publish a book, or marry the love of your life. Your popularity soars by full moon on the 8th Then, you have only to wait for the new moon on the 22nd to make a truly significant move This could be your wisest play of the year—and bring you ultimate results. Expect good times on the 30th, *better ones* on the 31st

Capricorn

DECEMBER 22-JANUARY 20

With a wealth of planet workers consolidated in your eighth house of inheritance, the partners you have earned will now be ready to pay off their obligations to you. You will need the security of backers to identify your standing in business dealings from the 12th to the 19th. The new moon on the 22nd presents a surprise that becomes a force on the 25th Look back at efforts made in March and April; revive them now to your advantage

Aquarius

JANUARY 21-FEBRUARY 18

The first eleven days of the month are difficult. Expect delays, postponements, and disagreements. After the 11th, the flow returns to normal. An unpleasant surprise comes on the 13th—be especially careful with valuables. Your ruler, Uranus, up against Jupiter, makes you insistent—but any sort of gambling now is risky business. The new-moon eclipse on the 22nd is very powerful and could bring dramatic issues to the fore. If pressed, avoid the 26th for decision making The 30th is a better day to promote your plans to a satisfactory conclusion. By that time you will have a clearer understanding of the path you need to pursue

Pisces

FEBRUARY 19-MARCH 20

On the 3rd, a bright idea inspires you. Try as you may, the idea won't catch hold until the 13th when help comes your way through a social encounter. This new friend knows the right contacts and will assist you in your community activities. The best day of the month is the 26th when you receive exciting information. Persistence is the clue to advancing your purposes. The new moon on the 22nd ends one endeavor and makes way for a new form of career activity



While covering the ground-breaking ceremony for the 1904 World's Fair, cub reporter Phinie Sheppard forgot herself and lit up a cigarette.



It was her first scoop.

You've come a long way, baby.

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15 mg "tar," 0.9 mg nicotine av. per cigarette by FTC Method.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

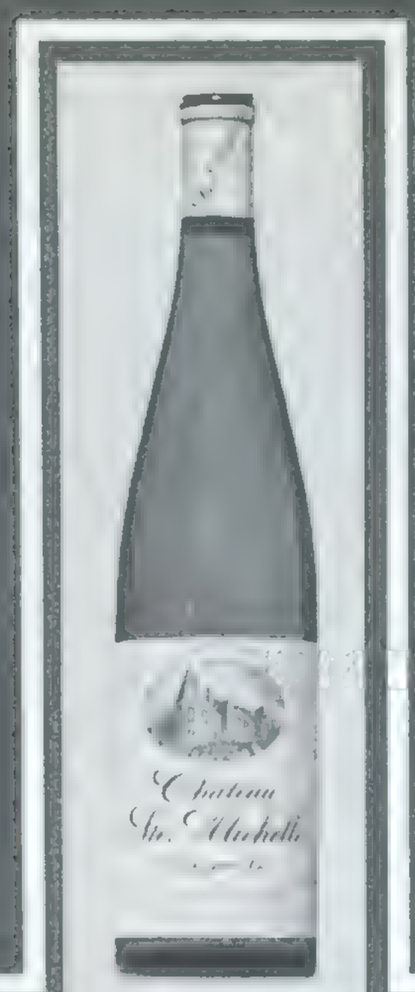
Fashions: Ralph Lauren

WHAT'S A SOAP HAVE TO DO WITH BEING PRETTY?

A lot. After all, where you begin has a lot to do with the way you end up. And Tone is the perfect beginning. Tone's a moisturizing soap. Made with natural cocoa butter and a blend of gentle moisturizers. To leave skin soft. Smooth. And ready for all the other nice things you do to make it pretty.



PRETTY BEGINS WITH TONE.



International in style, Washington State's prestige winery, Chateau Ste. Michelle. Choice setting for the fall collection by Adolph Schuman for Lilli Ann at I. Magnin exclusively. A shaped jacket with slim skirt in burgundy Ultrasuede.®

First tasting: dry, delicate Semillon Blanc, chilled to fresh and fragrant perfection

wine country! lilli ann and i.magnin at chateau ste. michelle



california seattle portland phoenix chicago white plains

I.Magnin

A mix of luscious fabrics. The velvet collared tweed jacket, velvet slim skirt and low-bow suit blouse by Adolph Schuman for Lilli Ann at I. Magnin exclusively.

Abundantly charming, the uniquely raspberry character of Chateau Ste. Michelle Grenache Rosé, delightfully sprightly and lighthearted



connoisseur's pride: lilli ann and i.magnin at chateau ste. michelle





The heart of a classicist, richly full-bodied Cabernet Sauvignon, oak aged and widely applauded for its intense ruby color, its remarkable quality.

The classic in slim coats, Adolph Schuman's velvet collared tweed Chesterfield with tweed skirt, high-bowed suit blouse from the Lilli Ann fall collection at I. Magnin exclusively

F & S
B 13
12000 GAL

california seattle portland phoenix chicago white flint

I. Magnin

Silken, honeyed, lingering lightly on the tastebuds, Chateau Ste. Michelle Johannisberg Riesling nurtured in the fertile wine country of Washington State.

The tuck-shouldered low-bow suit blouse in a palette of choice colors and the slim wine velvet skirt from the Adolph Schuman fall collection for Lilli Ann, at I. Magnin exclusively

wine fervor: lilli ann and i.magnin at chateau ste. michelle



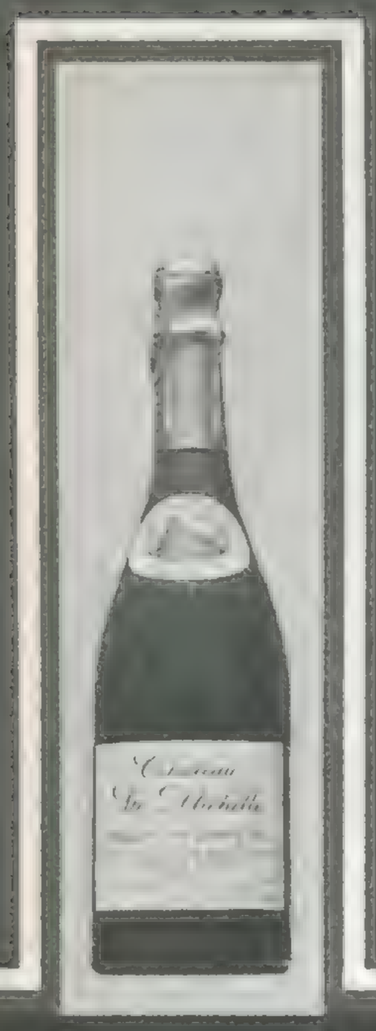




A subtle interplay of textures and tones. Adolph Schuman's burgundy Ultrasuede® shirt coat with sash for Lilli Ann at I. Magnin alone. Enhancing the theme, the low-bow blouse and velvet straight pants.

Rich taste experience, Chateau Ste. Michelle Chenin Blanc, a crisp white wine, beautifully balanced and brisk for a luncheon with friends or to please a crowd





American bubbly!
Chateau Ste. Michelle
Blanc de Noir Sparkling Wine
from the first gentle pressing
of Pinot Noir grapes. The
first numbered bottle was
uncorked to wish bon voyage
to the premier of China.

Fitting the occasion,
Adolph Schuman's shaped
dinner suit in softest wine
velvet for the Lilli Ann
fall collection, tailored
exclusively for I. Magnin

new internationals: lilli ann and i.magnin at chateau ste. michelle



photographs: skrebneski

I.magnin

MEYERS



From the collection at SAKS FIFTH AVENUE I. MAGNIN BONWIT TELLER LORD & TAYLOR MARSHALL FIELD J. W. ROBINSON J. L. HUDSON BULLOCK'S WILSHIRE GARFINCKEL'S MACY'S N.Y./CA. BLOOMINGDALE'S THALHIMER'S GOLDWATER'S BAMBERGER'S DAYTON'S RICH'S ABRAHAM & STRAUS JOSEPH HORNE SHILLITO'S NORDSTROM HARZFELD'S SIBLEY'S YOUNKER'S PRANGE BATTELSTEIN'S NEUSTETERS and certain other fine stores.

Between Us

Non-joiners' club... jobs for moving wives... us, onstage ...and: ultra-desk!

By Lorraine Davis

HAVE HUSBAND, WILL TRAVEL

Mobility has long been a prime requirement for industrial executives; transfers were a way of life, a man didn't become vice president without working out at the company's principal installations. Today, when 56 percent of American women are employed, dual-career families are a commonplace. Corporations are learning that a spouse committed to job, school, or volunteer work may not be readily relocated at the drop of a promotion.

Susan Kemp and Margaret Newborg, directors of CareerScope, a management-consulting service in New York, are aiding companies to deal with the problems of the wives or husbands whose partners move from one city to another. Working through the companies' personnel departments, CareerScope helps to involve the spouses in the relocation-decision process, to identify career opportunities in the new area for the non-transferred spouse; they also aid firms in reviewing their transfer and relocation policies.

The shift from the traditional family structure toward a more evenhanded sharing of domestic duties and the recognition of the wife's right to her own career satisfactions are changing the rules of American corporate life. CareerScope warns that organizations that fail to respond to these trends may face "rapid turnover in personnel, a decline in productivity, increased absenteeism, and a lowering of executive morale." CareerScope helps spouses to vent their disappointments and frustrations, to reassess their skills and interests, and, through their Job Opportunity Information Center, can ease the relocation for wives or husbands whose mates do make career-building moves.

SEEING OURSELVES

If you travel to New York this summer, a long-running little show called *I'm Getting My Act Together and Taking It on the Road* can give you a chance to do your brooding about the difficult choices of today's woman (who may flee the play-acting of the "perfect wife" only to find herself in the isolated stance of a "strong woman") to some modest rock and roll. Gretchen Cryer is the author, lyricist, and protagonist of this wry look at Liberation and its confusions, using her clear, sweet voice and unblinking intelligence to tell us that "it's not too late; you still have today." (Music by Nancy Ford; songs recorded by CBS.)

If you're not near Joseph Papp's New York Shakespeare Festival (producer of Ms. Cryer's show), you might substitute a sassy and somewhat more brittle treatment of the female dilemma in the late Judith Wax's book *Starting in the Middle* (Holt, Rinehart and Winston). Though she never managed to sidestep a wisecrack, Ms. Wax had a quick hand with the medium-years conundrums; in these chapters she answers her own riddles and comes down solidly on the side of staying married, a condition she found most satisfying, though she could describe her contentment only "through the sum of its non sequiturs."

HAUTE-COUTURE DESK

Women at the top are beginning to attract not only recognition but some of the ego-supportive gear that male executives take for granted. Designer Vladimir Kagan is offering a garnet-lacquered wood desk on a steel base—with a leather writing surface and a roll top to conceal clock and stationery—to be tailored exactly to a woman's size and tastes. Even the telephone's out of sight; and, vanity drawer holds mirror, makeup, hairbrush. Price, $13,500.

UNJOINERS: SPEAK UP IN WASHINGTON

Women who do not consider themselves feminists and who are not "joiners" can band together to forward their ideas in our democracy through a new group: Women U.S.A., Inc. Three women who have been members of Congress—Bella Abzug of New York, Yvonne Braithwaite Burke of California, and Patsy Mink of Hawaii—are among those who founded this no-dues, no-formal-membership organization in Washington, DC. Joining other groups in lobbying against Congressional budget cuts was a first action for this new mobilizer of women's inherent political power. (We *are* the majority.) Even if your participation is limited to writing one letter a month, your voice can be heard when joined with the many others like yours. Info: P.O. Box 8214, Washington DC 20024.

WOMEN WRITERS' ALERT

Women writers (men, too) can still register at the ten-day summer seminar, August 6–17 (tuition, $50), of the Women's Writers Center, at Cazenovia College, Cazenovia, New York. There are campgrounds at Chittenango State Park and Green Lake State Park and may be single rooms at about $25 a day in an eighteenth-century inn, Lincklaen House, just half a block from the campus.

HELP! WE'RE ALL HOUSEWIVES

Whether you're a housebound mother of six or a single woman with an all-day job and a one-room flat, chances are that you are the primary homemaker. If you are having trouble keeping a serene, uncluttered look in your rooms, you are probably suffering just because you are not well organized.

Pam Brace and Peggy Jones are two Vancouver, Washington, sisters who "hit bottom" on housekeeping June 17, 1977. To save their sanity, they formed Sidetracked Home Executives, a company that now has helped at least eight thousand other women (and men) out of the morass of disorganized living, by using an eight-hour attitude-changing course and a "buddy system" not unlike the one that's so successful for Alcoholics Anonymous.

Pam says she thinks many people regard the disorganized as unintelligent, whereas the problem is an emotional one. People with this quirk are free spirits, very flexible; they cannot take management-systems solutions, must use creativity in getting their lives in order. Ten S.H.E. teachers now work in five states, and fourteen colleges in the Northwest give the course for credit; students are encouraged to come back every six months for a "retread."

Pam and Peggy "like to keep the idea of mothering intact" and work only during school hours, often taking their children with them when they must travel. When asked, at age five, what being organized meant, Peggy's son Jeff said: "It means we don't have to drink out of jars anymore."



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Burdines Bloomingdale's Bullock's

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Everyone knows that beautiful nail color isn't hard to get, it's hard to keep.

So we polished 1,000 nails just so you'd believe us when we said new Andrea Acrylic Shield Nail Color is made to last at least 3 days without any significant chipping or peeling.

In these extensive consumer tests, the women who tried our nail color did everything from play volleyball to pot plants. They wallpapered. And typed. One woman put down a bathroom floor! After 3 days, 88% of all the nails tested showed no significant chipping or peeling.

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Talking about... TV

Jane Fonda takes on TV...new-model "Angel"...Mary Martin comes back

By Diane English



Shelley Hack: whatever became of "Charlie Girl"? Now she's "Charlie's Angel"

The quickest way to superstardom is to become a "Charlie's Angel." Producer **Aaron Spelling's** *magic wand turned Farrah, Kate, Jaclyn, and Cheryl into instant celebrities. Now model/actress* **Shelley Hack** *gets the golden touch as she replaces fallen angel* **Kate Jackson** *this September. "Charlie" must be a lucky name for Ms. Hack, who has been Revlon's "Charlie Girl" for the past several years.*

In 1976, Aaron Spelling hit upon a formula that has worked like a charm for three seasons. But as any good producer knows, what television giveth, it taketh away. Tricky Mr. Spelling also knows that a brand-new Angel every season can keep the series hot.

However, the selection of **Shelley Hack** *raises sèrious questions for "Charlie's Angels" fans. Is Spelling tinkering with his own sure-fire formula? Everybody knows the Angels come in a three-pack: two brunettes and one blond. But Hack is a blond.* **Jaclyn Smith** *was "the sophisticated one,"* **Cheryl Ladd** *was "the cute and perky one," and Kate Jackson was, of course, "the smart one." A newcomer can't step in and take over "smart one" duties just like that. So Jackie Smith will probably become "the smart one," because she's the only brunette left. Hack will probably be "the clean one"—because her fresh-scrubbed good looks suggest she will jog to the scene of the crime and spend off-duty hours at The Ashram.*

What does all this mean? Clairol will sell more blond shades, more baby girls will be named "Shelley," and Ms. Hack will become the next best-selling poster.

PAM HILL: SHOWING AND TELLING The most common image of a female TV executive was the one put forth by Faye Dunaway in the movie *Network*—the beautiful, slinky, powerful blond who claws her way to the top.

Pamela Hill is a beautiful, slinky, powerful blond; but there the similarities end. She is a vice president in charge of documentary programming at ABC; and in the past year, she has done for the documentary what 7UP did for uncolas.

Her *ABC News Closeup* series (averages twelve documentaries per year) attracted more than six million new viewers this year. Her explanation: "We have tried to be innovative and courageous. We go right to the terrorists instead of the professor who talks about the terrorists . . . and we try to take more chances with our subject matter." In coming months, the series will focus on government lobbying, nuclear power, and changing attitudes toward homosexuality.

What does it take to handle a job like Pam Hill's? Besides fifteen years of television news experience, "It takes drive, instinct, the ability to be demanding but fair and, most important, a certain coolness under pressure."

Pam Hill was in the midst of an atypical day recently—supervising the editing of an upcoming show, but enjoying the rare luxury of time to plan a dinner party with husband Tom Wicker. "Otherwise, my day is twenty-four hours. . . . It's not so bad really. When Tom and I do see each other, it's kind of like a date!"



Documentary force: ABC'S Pamela Hill

NEW-SEASON NEWS

NBC has begun production on its twelve-hour miniseries version of **James Clavell**'s best-selling novel, *Shōgun,* a story of passion and intrigue set against the conflict of East-meets-West in seventeenth-century Japan. **Richard Chamberlain** and international star **Toshiro Mifune** have been cast in key roles. The series will be filmed entirely on location in Japan for airing during the 1980-81 season. . . . Television has embraced the subject of aging, even though the medium's biggest stars are still under thirty. **Mary Martin** returns to television for the first time since *Peter Pan,* in ABC's *Valentine,* a love story about an aging couple. . . . With her films *Coming Home* and *The China Syndrome,* **Jane Fonda** is hotter than the atom. At long last, she is making her dramatic television debut in a yet-to-be-announced project for ABC. Fonda has discovered that television has more impact-power than any other medium—and we can bet, whatever the subject matter of the new TV film, it will take full advantage of that power.





David L. Wolper has done it again. Following the successes of *Roots* and *Roots: The Next Generations,* David L. Wolper is tackling *Hanta Yo,* Ruth Beebe Hill's detailed saga of American Indian life in the last century.

It took Ms. Hill over sixteen years to research and write her book, which immerses the reader in the fascinating universe of the Dakotah nation. Hill translated the book into the now archaic Dakotah/Lakotah dialect—just to ensure that her vision of Indian life was authentic.

The TV interpretation of *Hanta Yo*—a difficult job—goes to screenwriter Stirling Silliphant (*In the Heat of the Night*). The program will be aired as an ABC Novel for Television in the 1980-81 season.

Root-ing native America: "Hanta Yo" captures TV



17th-century Japan, above, comes to TV in "Shōgun"; Jane Fonda, left, TV-debuts on ABC.

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Your voice: do others hear you the way you want them to?

Your speech may sabotage your image; improving your voice physically can bring happy response

By Barbara Lang Stern

How well do you think your voice represents you? Does your way of speaking help you to convey your feelings or help you to make your point? Do you get the attention, the job, or the personal response you want? Do you think your voice sabotages or enhances the overall impression you make? These are questions that many people have difficulty answering because so often *we're unaware of how we sound.*

"One reason we may be oblivious to our own voice is that we're so accustomed to it we don't really hear it," says Daniel Stern, M.D., associate professor of psychiatry at The New York Hospital-Cornell Medical Center. "But I also think there's probably a biological reason for our primary interest in appearance. Sight works at a longer distance than sound. Thus, the first courtship signal, at least for monkeys and humans, is usually a visual display. In practically any situation where you have both sight and sound, it *first* matters how you look because otherwise, maybe nobody will come up and talk to you! However, as you continue the sequence to step two and vocal communication begins, your voice is often the determining factor in how a situation evolves."

Sandy Linver, president of an Atlanta speech-consulting firm and author of *Speak-easy—How To Talk Your Way to the Top* (Summit Books), writes: "The minute we begin to speak, our spoken image becomes dominant and overrides our visual image and all our other images based on job, age, sex, color, class, and nationality. Our spoken image consists of much more than the words we say. It's how we say [them], the sound of our voice, the way we use our body as we speak .... What happens when we talk to people exerts such a powerful influence that it can destroy—or reinforce—all our other positive attributes and achievements."

In her book, *A Woman's Voice* (Barnes & Noble), Dorothy Uris suggests that women become conscious of speech habits and patterns that may have been "programmed by early conditioning, then reinforced by repetition and a reluctance to break with the past," until much too often, "voice and words lag behind aspirations and accomplishments."

For example, high, childish accents and a rushed, immature speech are apt to say, "Don't expect too much of me." The tendency to end sentences on a rising inflection lends an air of uncertainty. Voice habits like these can project a psychological portrait of you that's outdated. Or they can bind you to characteristics you're trying to change.

Uris explains that despite a new sense of self-confidence or other significant inner changes, one's speech traits may persist because "speaking is primarily a *muscular* activity. The *body's* mechanism has to learn new physical coordinations and unlearn old ones. How liberating finally to realize that the basis of speech is physical."

Your voice is, in fact, essentially a wind instrument of extraordinary range, flexibility, expressiveness, and beauty. Its sound depends first on a controlled air stream rising from your lungs, up through your windpipe, and through your larynx or voice box, where two folds of tissue—your vocal cords—vibrate with the air current expelled through them. These air vibrations create "raw" or formless sound, which your tongue, lips, cheeks, teeth, and palate chop up and shape into syllables and words.

The *pitch* of your voice depends on your vocal cords. The longer and thicker the cords, the slower the speed at which they vibrate, and the lower your voice will be.

Your *tone*—rich and full or thin and twangy—depends on whether you resonate mainly in your chest and throat or in your mouth and nasal cavities. For instance, when you're tense, you may produce a high nasal whine because you're apt to tighten your throat muscles, push the back of your tongue against the roof of your mouth, and divert sound into your nose, instead of sending it freely through your open mouth.

You can't ever hear your own voice exactly as others do, because bone conduction in your head delivers vibrations directly to your inner ear. However, you can get an accurate vocal report by tape-recording yourself with good equipment.

Occasionally, your voice may be a signal to you that there's a medical problem which needs attention. "You should see a doctor if you develop any spontaneous change in the quality of your voice," says Maxwell Abramson, M.D., director of otolaryngology (ENT) at Columbia Presbyterian Medical Center in New York City. "Especially if you become hoarse and the problem persists for more than ten days."

Internationally famous speech consultant Dorothy Sarnoff says, "The possibilities for changing and improving your voice and your speech mannerisms are almost endless. Few of us ever approach our voice's physical limitations. For instance, most women would sound better speaking at a lower pitch, and they *can* lower their voices very easily."

Ms. Sarnoff, founder of Speech Dynamics Incorporated, and author of *Speech Can Change Your Life* (Dell Publishing), says that apathy—which ages the voice—nasality, stridency, and lack of smooth phrasing are very common speech problems. "I do think that the decision to take charge of your speech ... reinforces a determination to take greater control in other areas of your life." ▽

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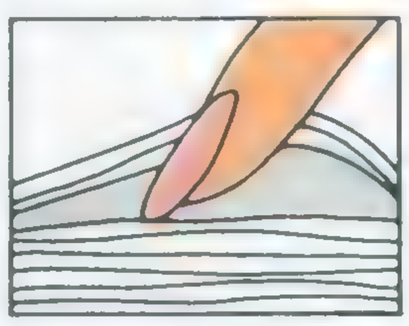

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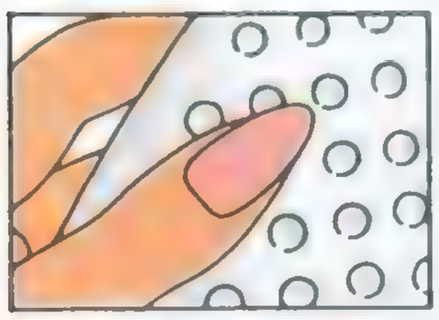
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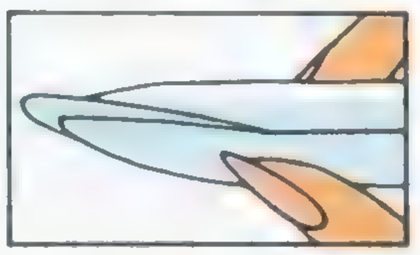
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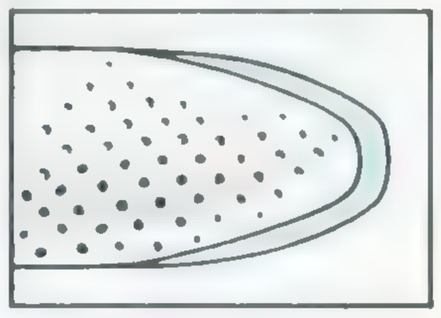
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Beauty Q & A

You ask about: better-looking feet, brows, lashes...it's all here

Q I can't seem to find a makeup base that matches up perfectly to my skin tone, and I'm interested in having one custom-blended. How do I go about it?

A For custom-blended makeup, try The Make-up Center in New York. In addition to carrying a large line of ready-made cosmetics, they can also provide you with information/services on custom-blended makeup. For more information, write: The Make-up Center, 150 West Fifty-fifth Street, NYC 10019.

However, with the wide variety of makeup shades on the market today, a foundation color should be available and easy to find. According to Nicholas Guercio, makeup expert at Diane Von Furstenberg, your problem is a very common one: one of the greatest make-up difficulties women run up against is determining the correct foundation shade for their skins. So many women have misconceptions about what works and what doesn't. (For example: Some women use pink-toned makeup on olive skin to change their complexions. While the principle of mixing colors may work when it comes to blending paints, it doesn't apply to makeup and skin tones, Nicholas told us.)

When choosing a base, dab the color on your neck, not on the top of your hand or on your wrist, Nicholas advises. Makeup should blend easily from your face to your jawbone; the neck is the best choice for a color test. Also, since department-store lighting tends to alter makeup coloring, step outside or move to a window to see how the shade looks in natural light. And keep in mind: bright sunlight makes most colors appear pinker than they are. Last tip: Whatever shade of makeup you choose, always add translucent powder—this "seals" makeup, makes skin look smoother, more matte.

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Q My eyebrows are extremely thin and shaped like half-moons. Since my face is also thin, with a high forehead, I think it would look more in proportion with longer and thicker brows. As I can't seem to accomplish this with makeup, I was considering a hair transplant—is this feasible?

A Hair transplants, while they make thinning scalp hair look thicker, are not recommended for eyebrows. A better idea: A soft brow pencil in a medium black/grey. Simply feather in color with short, even strokes. Avoid hard, solid lines. Then, for the most natural appearance, use an eyebrow brush to blend the feathering and mix your own brow hairs with the pencil lines. It may take some practice, but the results will be worth the effort.

Q Last winter, my boots left me with thick, tough bumps on the backs of my heels and a big callus around the edge of each heel. Although these "boot bumps" aren't painful, they are unsightly, and the calluses are putting runs in my stockings. I'd like to be able to wear my boots again this winter—how could I take care of the calluses?

A Bumps and calluses from boots are not at all uncommon. We spoke to Frances Donin, pedicurist at the Kenneth Salon in New York, who suggested soaking feet in warm water, and then gently massaging bumps/calluses with a pumice stone. (You can pick one up in your local pharmacy or dimestore.) Do this two to three times a week, following up with a softening moisturizing lotion. To speed up their disappearance (and to prevent calluses from forming during the boot season), you may want to have a monthly pedicure during the winter months. Two notes: Fleece boot-liners may help to cushion your feet and prevent the calluses from forming. And . . . this should go without saying: Be sure your boots or shoes *fit* properly—that may be part of your problem.

Q My eyelashes are long, thick—and very pale. Should I consider having them dyed?

A Yes . . . unless you have any sort of eye problems—allergies, inflammations, or skin sensitivities. Under those conditions, having your eyelashes dyed is *not* advisable, says Mario Badescu of the Mario Badescu Salon, NYC. Otherwise, it's a good idea, but be sure you go to a pro. The process takes about fifteen minutes and lasts three to four weeks. The dye that's used is vegetable based—which is the *only* kind that should be put near eyes. Once your lashes are dyed, you don't need mascara. Use a lash curler and, for shine, a bit of petroleum jelly.

Q Recently, I've started giving myself at-home facials with homemade masks. Can you recommend a really good beauty resource book?

A The book to get is *Jeanne Rose's Herbal Body Book* (Grosset & Dunlap). It has do-it-yourself beauty recipes for everything from moisturizers to natural hair dyes. ▽

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Health

Now, stopper for "repeating" acne... custom-made contraceptive...water for fitness boost...new aspirin action

By Melva Weber

TREATING "UNTREATABLE" ACNE

Exciting news in skin treatment: reports indicate oral 13-*cis*-retinoic acid, a synthetic chemical in the vitamin A family, helps to clear conglobate acne, an extremely severe form of the skin disease. In a small initial study, fourteen volunteer patients received a variety of usually effective treatments including antibiotics, retinoic acid applied to the skin, benzoyl peroxide, and X-ray; nothing worked. But 13-*cis*-RA completely healed thirteen patients, gave the fourteenth a 75 percent clearance. These patients have been free of symptoms for as long as twenty months, even though conglobate is a type of acne that usually relapses. A later group of thirty-three patients are showing similar success: sixteen completely cleared, nine almost completely, eight dramatically improved.

In spite of the remarkable success of the experiment, headed by Gary L. Peck, M.D., of the Dermatology Branch of the National Cancer Institute, there are some reservations and need for further exploring: Medications taken internally must be watched for any long-term effects; 13-*cis*-RA belongs to a class of chemicals known to cause birth defects, must not be taken in any stage of pregnancy or when there's any possibility of becoming pregnant. Finally, though 13-*cis*-RA is a vitamin A relative, the two substances aren't the same. Taking big doses of vitamin A in the hope of curing acne can be harmful, cause liver damage and other conditions.

DRINK BEFORE ACTION

Of course, you'll keep up your exercise activities during warm weather. But do remember to drink more water than just enough to satisfy your thirst, suggests Kennon T. Francis, Ph.D., University of Alabama physiologist. Exercise in heat without replacement of body fluids can place harmful stress on the body. This means extra water plus electrolytes, essential salts such as potassium. Dr. Francis' pointers for body-fluid fitness: *Before* tennis, jogging, or a vigorous swim, stop for a glassful of water; take another afterward. Best potassium sources for electrolyte balance: orange juice and bananas.

NEWS IN CONTRACEPTION

Possible replacement for the again-popular diaphragm for birth control is a tiny (about an inch in diameter) soft plastic-like cap, individually fitted to the mouth of the uterus, that can be left in place indefinitely and is designed to allow outward flow of menstrual blood and other fluids but not to permit entry of sperm-carrying seminal fluid.

The new contraceptive device, still under tests and evaluation, is the creation of two University of Chicago professors who combined their skills in dentistry and gynecology for its design and fabrication.

Robert A. Goepp, D.D.S., Ph.D., director of the University's Zoller Dental Clinic, and Uwe Freese, M.D., gynecologist and former professor at the University, described their new-and-different device in *University of Chicago Reports*: First, a mold of the cervix is made of alginate, a nontoxic material widely used for dental impressions and eyeball impressions for contact lenses. This takes a few minutes in the doctor's office. Then a plaster cast is made; the cap is formed on the cast and is ready in as little as twenty minutes.

Reported advantages of the custom cap: no foreign-body reaction (sometimes a problem with IUDs), because the cap sits on the cervix, not inside the uterus. And the cap cleans itself through the one-way flow of mucus from the uterus, so odor doesn't develop.

DAILY ASPIRIN DOSE?

New evidence that daily aspirin may help prevent heart attacks and strokes has been reported by Ruth Pick, M.D., at Michael Reese Hospital in Chicago. While Dr. Pick is not ready to recommend taking aspirin every day for life, she and her research team have reported promising results of tests with monkeys. The animals were given high-cholesterol diets that ordinarily cause increased fatty plaques within blood vessels and can lead to formation of blood clots with possible heart attack or stroke. Some monkeys were given a child-size aspirin each day. Later, the monkeys not given aspirin were found with severely plaque-narrowed coronary arteries, while aspirin-dosed monkeys were remarkably free of the fatty accumulations inside blood vessels.

In Sweden, research has reinforced aspirin's effectiveness in preventing strokes and the transient ischemic attacks (TIA) of faulty blood circulation in the brain, reported Dr. Jan-Edvin Olsson of the University Hospital in Lund.

Studies done earlier showed aspirin to be effective against recurrence of strokes or heart attacks; Dr. Pick's research is the first to indicate that aspirin may prevent first attacks. More research is under way to determine right dosages. Too much aspirin works in the opposite direction by causing, instead of preventing, blood-cell clumping. *(More about heart attacks, page 236.)*

LEAD-WEIGHTED BONES

Modern mankind is carrying around about five hundred times as much lead deposited in bone as did prehistoric man, according to new scientific evidence. A research team led by Jonathon E. Ericson of Harvard University measured lead in the bones of ancient and modern humans along with other mineral substances, found clear proof that the present-day environment is indeed highly lead-contaminated. Lead poisoning has serious effects including mental and physical retardation, and the fall of the Roman Empire has been attributed by some scholars to high intakes of lead through water pipes and food containers. Dr. Ericson believes medicine and other sciences should recognize the presence of too much lead in today's human environment, so steps can be taken to reduce lead contamination.

GINSENG: TOO TONIC?

The sweet and fragrant root ginseng, used for thousands of years in Chinese medicine, is highly popular in this country used as a tonic, stimulant, and aphrodisiac. Five or six million Americans now use ginseng as tea, flavoring, chewing gum, candies, cigarettes, or take it in capsules; so Ronald K. Siegel, Ph.D., University of California at Los Angeles School of Medicine, studied ginseng users, advises caution against its overuse.

Ginseng has the effect of exciting and arousing the central nervous system and can cause high blood pressure, nervousness, diarrhea, insomnia, and skin rash. A small number of overusers in Dr. Siegel's study had opposite effects, such as lowered blood pressure and depression. Effects of overuse of ginseng aren't entirely negative nor are they predictable, Dr. Siegel reported in *The Journal of the American Medical Association*. People withdrawing from ginseng should be under medical care because of the danger of blood pressure crisis; Dr. Siegel also warns heavy ginseng users against going "cold turkey" without medical monitoring. And those who enjoy using ginseng should be careful. "Even a panacea can cause problems when abused," said Dr. Siegel.

VASECTOMY: ONE WORRY GONE

For the last decade there has been medical concern that vasectomy, the male sterilization operation, increased the danger of later complications. Especially feared was thrombophlebitis—blood clots that form in deep leg veins, may move and strike vital organs. Because more than three-quarters of a million men undergo vasectomy each year, a research team led by C. Thomas Kisker, M.D., of the University of Iowa, conducted a study to find any evidence of increased blood-clot risk in vasectomized men. Their conclusion: No evidence of changes that would lead to increased clot-forming as a result of vasectomy.

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What is the best way that you can shape up for active sports?

A lot has to do with the kind of sport it is and a lot also depends upon your age

By Charles T. Kuntzleman, Ed.D.

It's a popular notion that sports are a good way to become fit. But it usually doesn't work out that way. You rarely see athletes getting into shape by playing their sport. They do extra exercises to put them in top form.

In the tennis world, Billie Jean King runs, bicycles, stretches, and lifts weights to stay on top of her game. Her bicycling and running keep her game from falling apart. She has the staying power to defeat a less fit opponent. Weight training increases her strength and helps her drive the ball across the court with more power and speed. Calisthenics and yoga stretches improve her flexibility, reduce her chances of injury, and give her a smoother swing and serve.

You should take a tip from the pros: Get fit to play your sport, rather than playing your sport for fitness. When fit, you'll enjoy your game more, do better, and be less prone to aches and pains.

Getting in shape to play your sport becomes more vital as you grow older. When you're eighteen, being fit for your sport is, of course, important. But by the time you are thirty, it's mandatory. Athletes who continue to excel when they are in their thirties and forties are fit athletes.

In order to get into top shape for your favorite active sport, it is important to condition your heart and lungs, strengthen your muscles, and stretch your tendons and ligaments.

Conditioning your heart and lungs

Without a satisfactory level of heart-lung endurance, performance falls off rapidly in almost all sports. Running is the best activity to condition your heart and lungs. To do this, you'll want to run hard enough to get your pulse rate up to your target heart-rate level. It's this level that is best for building heart and lung stamina.

Determining Your Target Heart-Rate Level

The heart rate of a healthy child under full exertion can go up to about 220 beats per minute. But as you grow older, your maximum heart rate decreases—about a beat every year. Your training goal is to bring your heart rate up to 70 or 85 percent of your *maximum* heart rate. Here are target ranges by age groups.

Age	Target Heart-Rate Range*
10-19	145-180 beats per minute
20-29	140-170 beats per minute
30-39	130-160 beats per minute
40-49	125-150 beats per minute
50-59	115-140 beats per minute
60-69	105-130 beats per minute

*If you are past 30 and not fit, stay on the low side of the Target Heart-Rate Range. And check with your doctor before starting on this or any other exercise program.

How long you should stay at your target heart-rate level depends upon your sport. The Length of Time chart shows you how long you must run to get into "good" shape. Start at Level #1 and work up to the highest level recommended for your sport. The first number tells you how many minutes you should run. The second number tells you the number of days per week. For example, at Level #1, 10/3x means you are to run 10 minutes three times a week. If you want, you can walk-jog instead. After a period of time, move to Level #2 and run 13 minutes three times a week.

Length of Time at Target Heart-Rate Levels

Activity*	Levels**				
	1	2	3	4	5
Basketball	10/3x	13/3x	16/3x	18/3x	20/3x
	(continue to 30/3x)				
Tennis	10/3x	13/3x	16/3x	18/3x	20/3x
	(maintain)				
Skating (Ice & Roller)	10/3x	13/3x	16/3x	18/3x	20/3x
	(continue to 30/3x)				
Skiing	10/3x	13/3x	16/3x	18/3x	20/3x
	(continue to 30/3x)				
Softball	10/3x	13/3x	16/3x	18/3x	20/3x
	(maintain)				

*For activities such as walking, running, swimming, and bicycling, simply walk, run, swim, or bicycle for your fitness. Use your target heart rate as a guide.

**The length of time you spend at each level depends on your feelings and fitness level. When you feel you are ready to move to the next level, do so. If you're under 30 years of age, you may spend one week at each level; if you are between 30 and 40, two weeks; and if you are over 40, three weeks or more.

(Continued on page 86)



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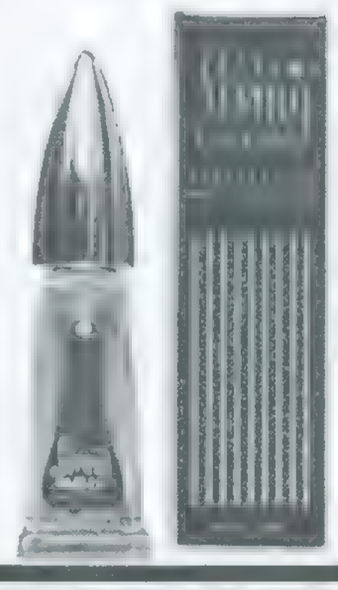
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SPORTS SHAPE-UP

(Continued from page 82)

Strengthen your muscles

To do well in sports, you need strength. The best way to get this is with weights. Unfortunately, many women think that exercising with weights will build unsightly muscles. Research disproves this myth. Weight training will build strength *and* a better figure.

In weight training, the set system is used. This means you do eight repetitions of each exercise. And you do these three times. For example, you do eight repetitions of barbell curls, rest for one or two minutes, do a second set of eight, rest for one or two minutes, then do a third set of eight. After the third set, you go on to the next exercise.

It is best to lift weights every other day, not every day.

There are thousands of weight-training exercises. Here are six. You need only to do those marked for your sport, *right*. (For exercises done on your back, use exercise pad, thick carpet, or bed.)

1. **Arm press**—Stand with a barbell in front of the chest, palms forward. Extend the barbell over the head with your arms straight. Repeat.
2. **Supine pull-over**—Lie on your back. Extend your arms above the head, palms facing up. Raise your arms to a 90° angle, and then return to the original position. Keep the arms straight throughout the entire movement. Return. Repeat.
3. **Barbell curls**—Stand with arms extended downward, the barbell against your thighs and your palms facing up. Flex your forearm and bring the bar to the shoulders. Return. Repeat.
4. **One-half squat**—Stand with feet comfortably spread. Hold a barbell on your shoulders behind the neck. Bend your knees to perform a one-half squat (90°). Return to a standing position. Repeat.
5. **Toe raise**—Assume a standing position, barbell resting on your neck and shoulders. Place balls of your feet on a 1- to 2-inch-thick block of wood. Heels on the floor. Raise up on your toes. Return. Repeat.
6. **Sit-ups**—Lie on your back, knees bent, and arms across your chest. A weight may be placed on your chest. Curl your body up into a sitting position by first drawing your chin toward your chest and then lifting your upper body off the floor. Keep your back rounded throughout the movement. Sit up as far as possible. Return to the starting position. Repeat.

Exercise*	Basketball	Bicycling	Tennis	Running	Skating	Skiing	Softball	Swimming
Arm press	x		x	x	x	x	x	x
Supine Pull-over	x		x	x	x			x
Barbell curls								
One-half squat	x	x	x	x	x	x		x
Toe raise	x	x		x	x	x		
Sit-ups	x	x	x	x	x	x	x	x

*If you don't have weights, cans of fruit juice or fruit can also be used.

Stretching your ligaments, tendons, and muscles

Flexibility is important to prevent injuries. If you lack flexibility, you'll be prone to strains or tears of muscles or tendons. The result may be weeks of disability, pain, or dull aches. To best improve flexibility, do yoga-type exercises or positions. These positions and movements focus on stretching selected muscles and ligaments.

Muscle flexibility is the range of motion possible at the joints (or bending places) of your body. If you can't touch your toes without bending your knees, for example, you lack flexibility in your lower back and legs.

Below are a series of flexibility exercises you should do before and after all sports—and do slowly. For example, when doing the sitting toe touches, move very gradually. Go to the point where you feel your muscles being stretched. Hold. Now concentrate on relaxing those muscles. Soon you'll be able to slip down just a bit further. For some people, it may be a quarter of an inch at a time; for others, it may be several. This pattern is to be followed on all the exercises described.

1. **Sitting toe touches**—Sit on the floor with your legs extended in front of you, feet together. Reach for your toes with both hands. Bring your forehead as close to your knees as possible. Return to sitting position.
2. **Calf/tendon stretch**—Stand about two to three feet away from the wall. Lean forward, with your body straight. Place your palms against the wall at eye level. Step backward. Continue to support yourself against the wall. Remain flat on your feet until you feel your calf muscles stretching.
3. **Sprinter**—Assume a squatting position on the floor. Extend one leg back as far as possible. Your hands should be braced on the floor. Hold. Repeat with the other leg.
4. **Standing leg stretch**—Use a table approximately three feet in height. Place one foot on the table so that the knee is straight and the leg is parallel to the floor. Slowly extend your fingertips toward the outstretched leg on the table. Repeat with the other leg.
5. **Standing leg stretch, toward the floor**—Stand sideward to the same chair or table mentioned in the preceding exercise. Place one foot on the table so that the knee is straight and the leg is parallel to the floor. The inside of the outstretched leg should be resting on the table. Slowly bend at your waist and extend your fingertips toward the foot on the floor. Hold. Return to the upright position. Repeat with the other leg.
6. **Back stretch**—Stand erect with your feet shoulder-width apart. Bend forward slowly at the waist. Let your arms, shoulders, and neck relax. Stretch until you feel a slight pull in the muscles on the backs of your legs. That will give you support. Hold. Remember, when you come back up, bend your knee to take the pressure off your lower back. Return to an upright position.
7. **Side stretch**—Stand with your feet about shoulder-width apart. Keep your legs straight. Place one hand on your hip and extend your other arm up and over your head. Bend to the side on which your hand is placed on the hip. Move slowly. Hold. Repeat on the other side.
8. **Shoulder stretch**—Assume a standing position with feet about shoulder-width apart. With both arms over your head, hold the elbow of one arm with the hand of the other arm. Slowly pull the elbow behind your head. Do not force. Hold. Repeat on other side. ▽

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TAXES

Deduct sex therapy, plastic surgery?

Today, a new image may cost you less

By Julian Block

You can't count on a call from Central Casting just because you redo your appearance with the help of a plastic surgeon; but you can count on the Internal Revenue Service to help with the fee—which may run to thousands of dollars.

According to an IRS ruling, your deductible medical expenses include the cost of surgery performed solely for cosmetic reasons. The tax takers concede a medical write-off even though you go under the knife to improve your looks. The operation does not have to be recommended by a doctor because of physical or psychological problems.

Thanks to this ruling, there is tax relief for, say, a middle-aged executive who has a facelift because he fears competition, as well as for a would-be topless dancer who undergoes a mammaplasty to further her career.

Presumably, the IRS also will approve the cost of a hair transplant—a development that comes too late to help Senator William Proxmire of Wisconsin, whose 1972 return originally disclosed a medical deduction of $2758 for a transplant. After the Senator published his Form 1040 in the *Congressional Record* and—not surprisingly—the deduction drew extensive tongue-in-cheek publicity, he reconsidered the advice of his return preparer and decided not to claim the transplant.

But had Senator Proxmire kept his return as was, he ran little risk in the event of an audit. Chances are the IRS would have agreed that, when a taxpayer decides that bald means beautiful only for Kojak and opts to cover his unadorned dome, he is entitled to trim the tab when filing time rolls around.

Oddly enough, the IRS continues to balk at a tax break for a wig unless medically required—though it does sanction a deduction where, for instance, a doctor recommended a wig to ward off emotional problems for a woman who lost all of her hair as the result of illness.

Even the Internal Revenue Service has been mellowed by the sexual revolution. At one time, the tax-takers thought that no deductions should be allowed for birth-control pills unless they were prescribed by a physician because pregnancy would endanger a woman's life. But the IRS no longer quibbles about a medical-expense deduction for the Pill or such other birth-control measures as sterilization, contraceptive devices, and legal abortions—though it won't allow a tax break for the cost of an illegal operation.

Nor does the IRS insist that you must be married before you are eligible to take a deduction for these expenses. The same is true for outlays for psychiatric counseling to alleviate sexual inadequacy or incompatibility, as well as for what you spend on travel to and from your therapist. ▽



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WOMEN AND MONEY

High salaries now open to women in top management posts

If you're able and prepared, big corporations can offer jobs with financial clout

By William Flanagan

Thanks to the Equal Employment Opportunity Commission and some stunning victories in the courts for women alleging job-related sex discrimination, many corporations are opening their executive suites to women as never before. The percentage of women managers has never been greater than it is today, and their numbers continue to grow rapidly.

Despite the success of these business-women and their growing numbers, women vice presidents, directors, presidents, and chief executive officers are still rare in most companies. "Talented, educated women can only be put into certain job areas now," says Max Ulrich, president and chief executive officer of Ward Howell Associates, one of the nation's leading executive-search firms. "They often lack the training necessary for a lot of the 'line' positions in many companies. And that goes back to education and training."

What, then, is lacking in most women's backgrounds that confines them to "staff" functions, like advertising, promotion, and market research, rather than the management-grooming "line" positions in sales and marketing? Why are women rarely at the top of major corporations?

Ulrich puts it bluntly: "There is a long gestation period for developing top executive talent. It takes fifteen years or more for an executive to earn his or her spurs in a variety of functions. And one of those functions is line responsibility. Without some profit-and-loss responsibility, a job where results are measured in dollars and cents, it's impossible to reach the top.

"It's true that nowadays there are more women in the mainstream, starting off in management-training programs that will produce the top executives of tomorrow. But that all takes time.

"Then, of course, there is the problem of technical training," continues Ulrich. "An engineering background is important in a great many industries, and women do not flock to the engineering schools."

Ulrich cited one study of the engineering field indicating from 1969 to 1972 only .5 percent of new doctors of engineering were women; by 1978, the figure had climbed to almost 2 percent. Karen Gerard, vice president and economist at the Chase Manhattan Bank in New York reports that the number of women in law, business, and medical schools has risen. In 1969, about 10 percent of the student body was women; in 1979 the figure had skyrocketed to one-third.

Where are the opportunities now, for those women who are planning their careers?

O. William Battalia, president of Battalia, Lotz and Associates, Inc., another major search firm, cites several areas where the outlook for career women is good. "The fields of wage and salary administration and college recruiting are especially good right now," he says, "and they have been for some time. Financial analysis is another good area for women with backgrounds in economics and accounting. Sales is a rapidly growing career field, too. "Banking, data processing, merchandising, and real estate have traditionally been good places for career women, as well as customer relations and personnel. In fact, there are quite a few women now doing executive recruiting, or acting as consultants to executive recruiters."

One enterprising woman I know kept a close watch on the EEOC; when suits were filed against companies for alleged job discrimination based on sex, she promptly applied to one of the companies for a job. Three job changes, three years later, and she had landed a vice presidency at a major bank.

Indeed, for the entreprenuer, executive recruiting can be an ideal job. Lynn Gilbert—who along with Janet Tweed set up Gilbert Tweed Associates recruiting firm seven years ago in New York City—wonders why they waited so long to leave the personnel department of a major corporation to strike out on their own. "Recruiting is a natural for women with personnel experience," Lynn says. "And it can be very lucrative."

What does it take to make it these days in positions which are, finally, open to women? Judee von Seldeneck and Lee van de Velde are president and vice president of their own executive recruiting firm, Distaffers, Inc., in Philadelphia, Pennsylvania, which specializes in placing women. In a recent issue of *The Executive Female Digest,* a journal aimed at career women, they described their impressions of today's "woman at the top":

"Her age range is between twenty-seven and fifty-eight. She has worked steadily since leaving school or college. She has reached a position in business and industry where she has management responsibility for people, projects, services, or products. She is courageous, dedicated to her job, quietly aggressive, tough—with a strong backbone—knowledgeable and lucky. . . . She lets no one push her around and she sacrifices as much in time, private life, and emotional energy as the most enthusiastic medical student."

Von Seldeneck and van de Velde offer a somewhat different profile of tomorrow's management woman, however. "She is arming herself with the right degrees, both undergraduate and graduate . . . planning and thinking long-term. She will study the corporate game and how to play it. . . . She has made a choice in life and her job is a high priority." ▽

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Hair Now

Control counts! Smooth, new fall look—hair knotting! Plus—tips, tricks

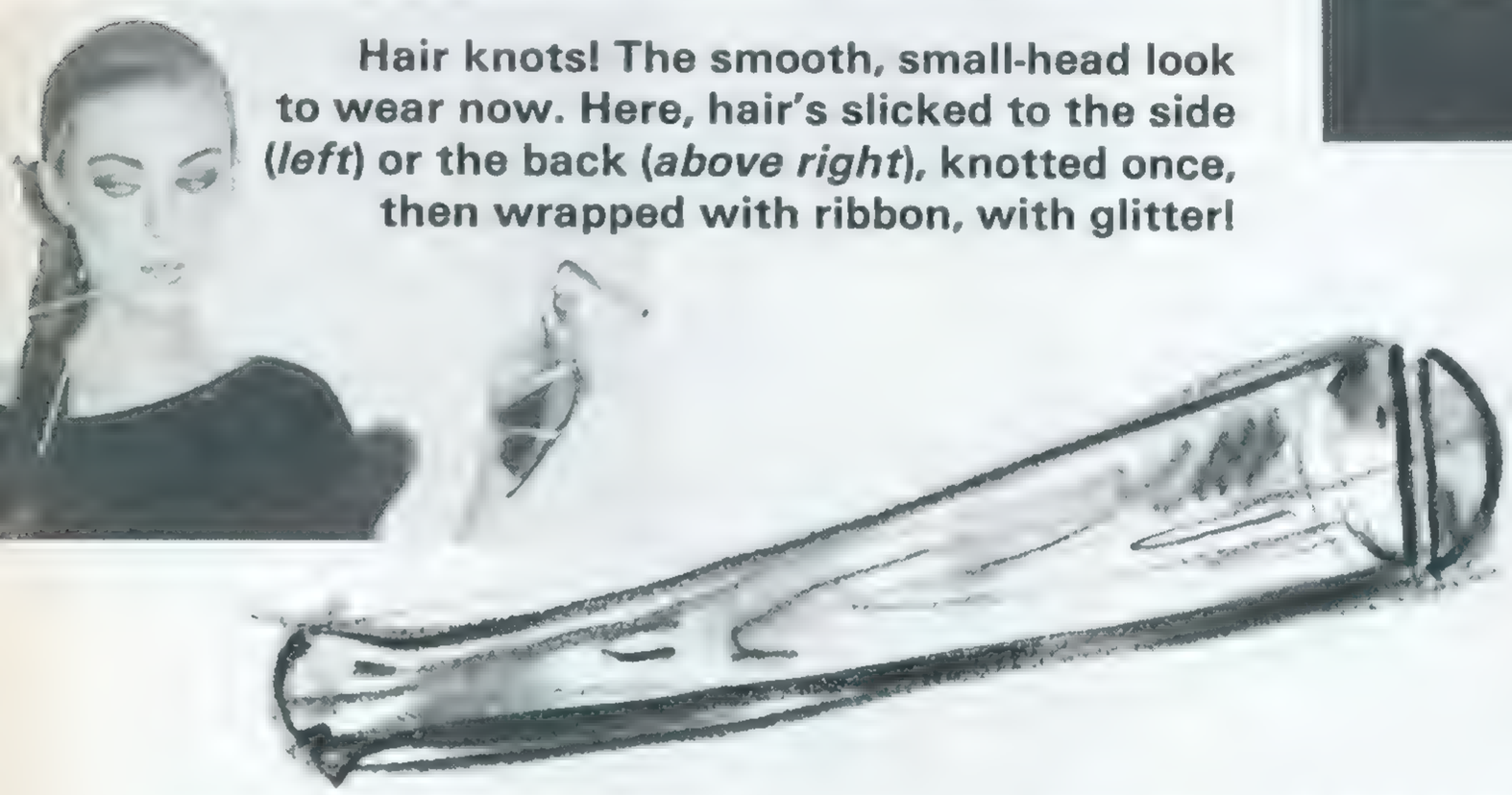


Everything's coming up closer-to-the-body. Hair is smoother, sleeker, has more line. Control is key! Good way to get control of your hair, as *above,* by brushing hair into shape *gently* while you blow-dry it.

Tips: Brushing from underneath adds fullness to hair. Holding hair taut with brush removes frizz. For extra smoothness, use a bit of setting lotion . . . Or neutral henna—it's a natural hair controller; it coats each strand, adds weight, body, and—consequently—manageability. Example: Conair's Royal Persian Henna Shampoo. Its conditioning/controlling benefits are speeded up by heat . . . i.e., blow dryers, heat lamps, the summer sun!



All it takes to turn long-ish hair into the sleek, close-to-the-head look, left, is a little knot (keep your eye on them) for fall—and a lot of conditioning! Ogilvie Reconditioning Hot Oil Shampoo is packed with encapsulated beads of oil that burst in warm water, smooth down hair cuticle, give it wonderful gloss! . . . Or, says Nardi, pour a drop or two of Linetti Brilliantina on wet hair, comb it through and—it's slick, shiny. You can get it at his salon at 143 East 57th Street, NYC.



Hair knots! The smooth, small-head look to wear now. Here, hair's slicked to the side (*left*) or the back (*above right*), knotted once, then wrapped with ribbon, with glitter!

Cropping up on the East and West Coasts, a new, no-frizz way to perm. It's all done on wooden rods that distribute perm solution more evenly, turn out soft, controlled curls. At NYC's Nardi Salon, 143 East 57th Street, they spiral hair up and around long conical wooden rods, above. At the Eric Lintermans Hair Salon in Beverly Hills (9601 Wilshire Blvd., Suite 125), they angle it over square birch rods. Result, on both Coasts, soft, sleek waves instead of Brillo! . . . Beach tip: slick hair with a sunscreener/conditioner such as Molton Brown's protecting Parasol.

Big photo, *above*: Penhaligon's silver and apple-green enamel brush. Inset: Carlos Arias sweater, Shoe Biz shoe. Hair, Edward Tricomi of the Pipino-Buccheri Salon, NYC. Victor Carranza barrette.



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Healthy, heat-free, fun! Massage/dry hair with fat terry Mane Mitts, *above*. $15 a pair in assorted colors at the New York Health & Racquet Club, 20 East 50th Street, NYC, and from Mane Mitts Inc., 40 Renwick Street, NYC 10013 ($17 ppd.). . . . More health-for-hair: Vidal Sassoon Shampoo For Normal Hair—doesn't strip hair, adds body . . . what more could you want from shampoo!

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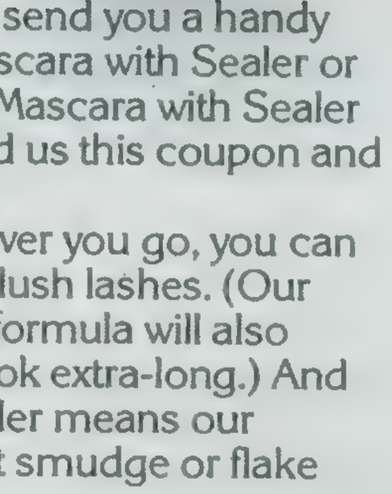


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All about scent—and how it can make the way you dress, the way you live more special. . . . At-home delights, new strategies for scenting a room with potpourri: wrapped in a handkerchief and tucked under a pillow. Or placed near an air conditioner where the fan can diffuse the fragrance. Or a handful thrown into the fireplace. To revive the strength of the scent, add a tablespoon or two of brandy to any potpourri.

New thinking about "furnishing" a room with fragrance: one way is keeping potpourri out in the open—in a Chinese wicker "lunch box," above, packed with dried flowers and herbs—with a drawer that slides to control the potency of the scent. Fragrance Fifty-Seven, from Quiddity, 37 W. 57th St., NYC 10019.

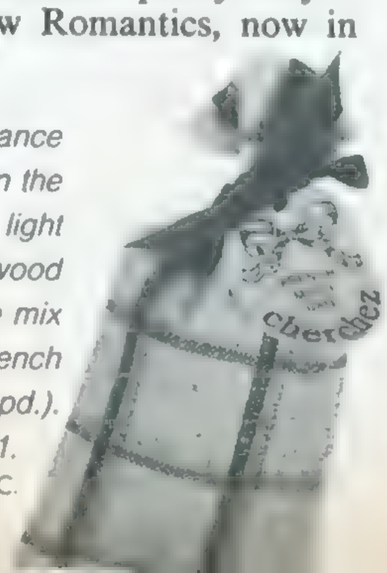
To string in a closet, wear as a necklace, twine around your wrist: myrrh beads, right, with a spicy-sweet smell. These and the potpourri tips above from The Scarborough Perfumers, Francestown, NH.



Scent that endures The secret is using a fragrance throughout the day, in all its forms—it starts with cleansing, with a bathing gel to use in place of a soap, leaves light traces of fragrance all over. Adolfo, a designer with a loyal fashion following, turns his hand to fragrance (his perfume, Adolfo by Frances Denney, *left*)—and his fragrance to a Luxurious Bathing Gel. . . . Another pretty way—Estée Lauder's New Romantics, now in soaps, talcs.

One of the most ingenious ways to work fragrance into the air, indoors: "environmental" perfume in the form of a Field Flower-scented oil to dab on a light bulb (the heat releases the scent) or smooth on wood surfaces as a polish ($7 ppd.). . . . An attractive mix of natural spice scents that repels moths: the French Moth Bag, right—for closets, drawers ($6 ppd.). Both, Cherchez; 864 Lexington Ave., NYC 10021.

Hair, *above*: Edward Tricomi of the Pipino-Buccheri Salon, NYC.



Follow-up for your favorite perfume: in a purse spray—Mystère de Rochas. . . . Also, Yves Saint Laurent's new Parfum Touch Tip—to keep the scent of Rive Gauche going.

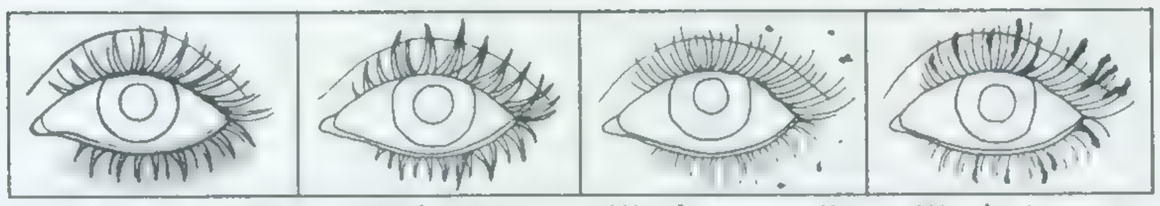
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YOUR LETTERS

(Continued from page 22)

for those who feel there is little one can do to change the world.

Should our educational system ever get around to fostering the intelligence de Beauvoir describes, we will produce youth who will be critical thinkers involved in, rather than rejecting, the world around them.

Indeed, "passionately reasonable" persons can begin to eliminate indifference and create real solutions to the incredible unease so many persons experience today. . . .

Shari Murphy
Green Bay, WI

Model bodies: two views

Your magazine is bought mainly for all the new fashions and the attractive clothes displayed. But how can anyone see what they look like if the models wearing them are lying down, or all doubled up in knots?

H.M.S.
Flemington, PA

As a former victim of anorexia nervosa, the well publicized self-imposed starvation syndrome rooted in distorted body image, I protest your displaying grossly undernourished women (March issue, page 296) as examples for your readers. Such misrepresentations of beauty abound in our culture and have been historically propagated by the media. As an undeniably powerful influence on women's attitudes toward their bodies, I feel that it's time for publications such as Vogue to accompany their articles extolling the benefits of good diet and exercise with more realistic models of beauty.

Ellyn L. Baltz
Lexington, MA

EDITOR'S REPLY: *The thinness of the model in question is rare today; most of our models have more substantial, fit-looking figures.*

Winter clothes in August?

In response to your answer about stores rushing the selling seasons (March issue, "Fashion Q & A") and not having the right merchandise when the customer wants it, I would like to comment.

I buy for the largest department store organization in the Southeast. I am aware of customer attitudes regarding this, however I cannot control (or no one else seems to be able to) the manufacturers and their timing. What I'm trying to point out to you is you are after the wrong people. It's not the stores but the manufacturers who are pushing so far ahead. If I waited until May or June to buy summer merchandise for the store, there would be nothing left (as the manufacturers are cutting fall). I might get some leftovers, or if I shopped the lines in February or March but did not want delivery until June, they would be sold up; I would get nothing. I have asked manufacturers why they rush so (this year, I had to buy fall sportswear in February) and they mumble something about piece goods problems.

If you feel so strongly in the fact of showing fashions in the seasons they are to be worn, why does your magazine do just the opposite and show winter in August?

I realize as I said there is a problem, but I still think you are after the wrong people.

Sharon Sheppard
Asheville, NC

salvatore ferragamo: sweetheart suedes



california seattle portland phoenix chicago white flint

I.Magnin

NOTICE the changes in this series of paintings done in the last five years of Van Gogh's life. His style, the colors he used reflect his growing self-awareness. The final self-portrait was painted just months before his suicide.

In his brief career, spanning only 10 years, Vincent Van Gogh produced a torrent of work. Close to 1,700 of his works survive. Yet he sold only one painting in his lifetime, and that for an equivalent of only $80.

Today, he is an acknowledged master of modern art. (At least one of his paintings sold for over $1 million.) Yet during his life, he so belittled himself that he signed his work merely "Vincent."

TIME LIFE BOOKS

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Vincent

As you go through this fascinating, colorful book, you'll understand how Van Gogh developed his unique style: paint applied in thick impasto, broad strokes and swirling halos around a source of light.

In reading *The World of Van Gogh* as our guest, you will learn how he tried to express "the terrible passions of humanity." How he virtually attacked his canvases, painting rapidly to capture what he saw, what he felt, despite recurrent fits of illness and despair. In a sense, his landscapes, figures, interiors and still lifes are self-portraits, as well.

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Fogg Art Museum, Harvard U., bequest of collection of Maurice Wertheim

ARLES 1888



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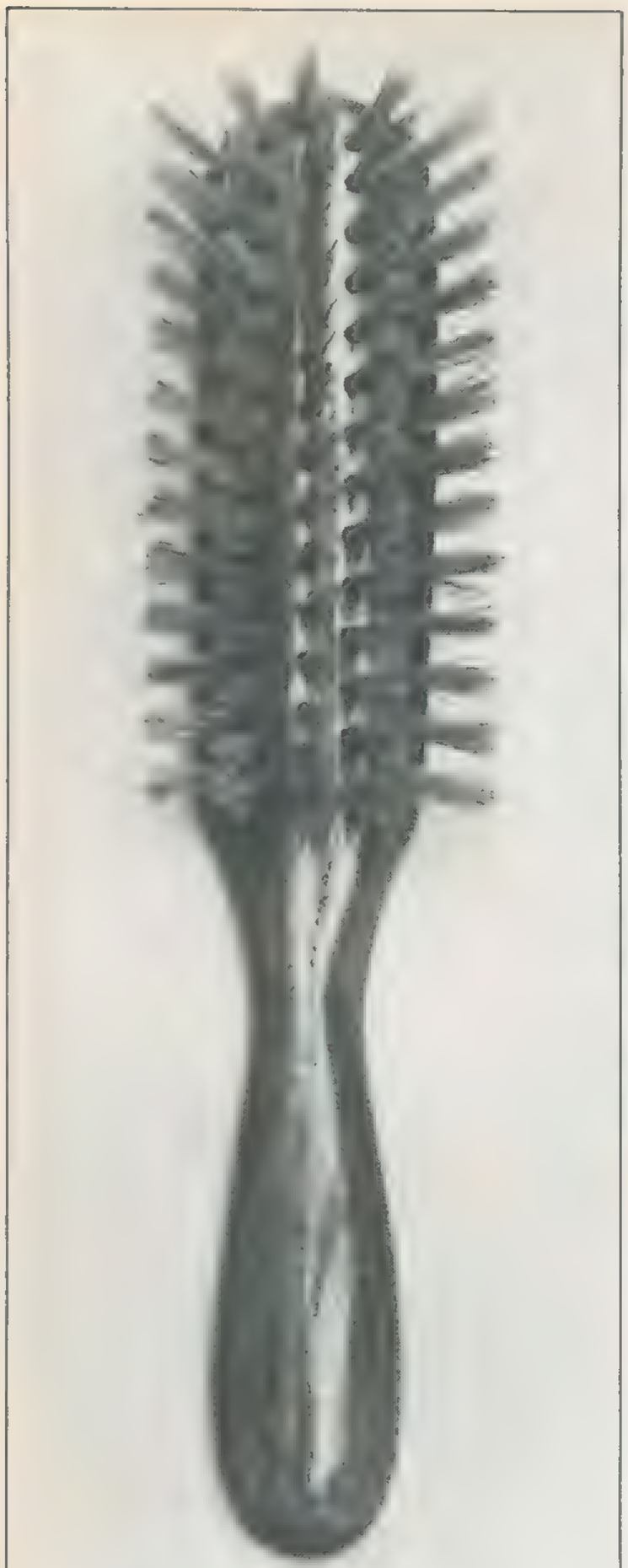


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PRESTIGE by Celebrity



Hair Now

For real sleekness: combs and brushes take control!

In a season of close-to-the-body clothes, you want the look of neat, controlled hair. Here, the tools—a good brush and comb—you need to get that styling, and some pointers about which kinds are best.

Wild boar-bristle brushes give extra control via naturally rough-textured shafts, which pick hair up, hold it from start to finish of every stroke. (With nylon bristles, there's less control—strands slip out, escape unsmoothed.) Boar-bristle tips, which are naturally rounded, are gentle to hair, don't poke into scalp. Jagged tips may also grab hair and yank it out at the roots. Best brush for fine hair: soft, pale boar's bristle. For thick or coarse hair, go for a stiffer, darker bristle—the roundup here, from Kent of London.

Hair, Edward Tricomi at Pipino-Bucceri Salon, NYC
Earrings, F B Durland
Sweater, Adrienne Vittadini

For smooth fall/winter '79 styling, you need a good brush that suits your hair's length, texture. Here, a few tips: Brush from the roots; complete every stroke to the ends of hair—this distributes natural oils. Always start by bending over and brushing from the nape. This adds fullness, stimulates scalp circulation. . . . Never brush wet hair (breaks easily). And keep your hairbrush clean. Swish bristles in soapy water. Rinse well. Place brush, bristles down, on a towel to dry. If hair is oily, wash brush frequently.

ROUND SHORT-BRISTLE BRUSH. For blow-drying short hair

ROUND BRUSH To use with a blow dryer, for medium to long hair

WIDE-TOOTH COMB to slide through long hair, de-tangle wet locks

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GOOD, BASIC COMB Smooth tips, wide teeth for wet hair, fine-tooth side for smoothing, control

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For the American body, the Scandinavian morning ritual.

A wise man once said, "The morning is the rudder of the day." How you begin your day has a great effect on the rest of your day.

From Scandinavia, where men take care of their bodies as a mark of self respect, where to look good means to look healthy, we suggest you begin your day in the following manner:

Kanøn Soap and hot, steaming water. With fistfuls of thick, zesty foam. Kanøn Soap is briskly scented and hard milled to last longer. To stand up to the way a man uses soap. And it has special emollients to help the skin. Next, a bracing cold rinse. Followed by a rough towel, rigorously applied.

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His Looks Now

He wants to know what's good? And why? And just how it works! The new male consumerism!

There is something very pleasant about getting out of the shower and splashing on a really light scent—and men are now asking for just that. One cool answer: Lacoste's Eau de Sport.

What works for you—a good shampoo, a good slougher, a good cream or lotion to protect the skin—can also work for him. And he knows it. Up until now, he has had to dip into your supply for anything he needs. But now he's starting to ask why there isn't a product out there made *specifically* to deal with his needs. That's where Konservera comes in. It's a whole new take on efficient skin/body/hair treatments for men—and men only—from the people at Kanøn. . . . Included: a Face Conditioner so soothing, you may end up trying to borrow it from him!

If he doesn't know about bronzers—and the terrific sense of well-being they can give a man who is stuck at his desk when everyone else is out there picking up a tan—get him one that's good, and good for him! Example: Bill Blass 60-Second Bronzer. And it has a built-in sunscreen, just for insurance . . . in case he does get a chance to break away!



Because certain of the chemicals in antiperspirants (there to stop the wetness!) can occasionally be irritating, some men prefer deodorants (buffered to help prevent any reaction to their antibacterial ingredients). Two good choices: Yardley's new Musk Stick Deodorant . . . cool Bené Deodorant Stick.

Men have gotten the message about sun-damaged skin. So Aramis' new sun protectors couldn't arrive on the scene at a better moment. One product that every man should know about is the All-Over Skin Soother, an aloe-steeped lotion that moisturizes pre-sun, prevents peeling post-sun. . . . While we're on the subject of moisturizers, Ralph Lauren's Polo Moisture Rich Shave Cream is packed with them, smells super, too.

Soap is basic when it comes to cleaning skin, and just about any soap around will do the job. But if he's out in the sun and wind a lot, if his skin feels taut and dry, he'd do better with one that's loaded with moisturizers. Two super-moisturizing—soothing!—face/body soaps: Lagerfeld Savon . . . the new Aston Cleansing Bar that Alexandra de Markoff makes for men. Both of these soaps have this great plus: they leave a refreshing scent.



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• Soothes and aids dry, chapped, peeling or scaling skin due to sunburn, windburn, scrapes and abrasions

So if you're tennis-ing or jogging or just feeling good about your body, feel even better: drench your skin in health

Charles of the Ritz

Because you'd rather be yourself than anyone else.

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Fashion Q & A

How to organize your closets... the best way to care for your fur coat

Q **As I look to fall, I find my closets are in a confused state. I know there are lots of clothes that I haven't worn in a long time—yet with today's high prices, I don't feel free to get rid of them. How would you suggest I improve this disorganized situation?**

A First of all, we'd like to assure you that you're not alone. Many women frustrate themselves by allowing seldom-worn clothing to take up too much closet space. It's hard for any of us to give away items that we once paid a lot for, even if they are outdated and we no longer wear them, and it takes time to get a wardrobe in order. We find, however, that it pays big dividends to make the effort to organize closet and drawer space—at least twice a year. You'll feel better, look better, once you know that everything hanging on your racks is clean, fresh, updated—wearable.

It is best to organize your closet space early in the season—August or September for winter clothes, April or May for summer—before you start buying a lot of new things. Once you've seen what you have, it's easier to figure out what you need.

To start. We suggest that you work on one section of your closet at a time. The job becomes more manageable, and you won't find yourself with clothes all over your bed when it's time to go to sleep.

As you go through your clothes, divide them into three categories—the throwaways, the giveaways, and those to keep.

Of course, the first items you will want to get rid of are those that look frayed, worn—as if they've put in their time. No clothes, no matter how fashionable or expensive, can make you look good once they start showing wear and tear.

If you're not sure whether something should be kept or not, a good question to ask yourself is, "Have I used this item in the last year?" If you haven't, chances are it can be given away without being missed. However, some pieces, even though they may not have been worn in a great while, will still be hard to give away. Pieces that have a great sentimental or monetary value should probably be kept. The best way to decide about others is to try them on.

And, when you put these seldom-worn clothes on, make sure your hair is looking its best and your shoes are new and stylish—hair and shoes can date your overall look more than anything else. Now, take a good hard look at the outfit, thinking about accessories that could update it. If the blouse is big and billowy, try pulling it in with a belt. If the skirt hangs down to the middle of your calf, you could shorten it to just below knee-length. Often one or two new accessories can change the whole look of an outfit. Of course, not all items can be updated this way. Face that fact, and don't agonize over the losses. And, on the bright side, when you give clothes to charity—the value of the contribution is tax deductible.

Finally, don't keep anything just because "it might come in handy some day." Nine times out of ten, it doesn't.

If you're not sure about old clothes—try them on

Q **I've just bought my first fur coat—a marvelous ranch mink. It's a major investment for me and I would like to know what is the best way to take care of my new fur.**

A There are several important things you should do. First, make sure the hanger you use is a broad-shouldered one, so your coat hangs properly. When you put the coat in your closet, allow enough space to keep it from being creased or crushed. It's also wise not to put your mink coat in a plastic bag, because this prevents the air from circulating and causes the hide to dry out.

Never wear a shoulderbag with a fur coat. The strap rubbing against the fur can wear it bare. Carry a handbag in your hand.

Remember, when it's time to have your fur cleaned, go to a specialist. You'll see how professional cleaning removes dirt, enlivens the hide, and brings back your fur's luster. The best time to have your mink professionally cleaned is when you store it for the summer. Since this year's price of mink makes it a big investment, make sure you do not treat your new fur as a showpiece. Wear it. It is functional, it is fashion, and it will serve you well.

One final point: don't brush or comb your fur—just shake it out. If your mink coat, however, gets damp, hang it up to dry in a cool place—but not in your closet. If you ever get caught in a downpour and your mink coat gets soaked through—take it as fast as you can to a reliable furrier for professional care.

EDITOR'S NOTE: *If you have a question about fashion and would like to have a professional answer, send your request to Vogue, Fashion Q/A Department, 350 Madison Avenue, New York NY 10017.*

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Q Summer Sunshine: Does it throw too much light on your age?

Every woman feels secure in candlelight. It flatters the skin and lies beautifully about your age. But what candlelight conceals, sunlight reveals. And this summer's sunshine can throw a harsh, new light on how old you may really look.



Thirty, forty, fifty? It doesn't matter how old you are, only how old you look. Millions of women around the world share your concern. And many also share the secret of a mysterious beauty fluid that helps them look younger. Here in the United States, it's known as Oil of Olay® Beauty Lotion.

Perhaps you've heard about it. And surely you've seen its remarkable benefits on the younger-looking complexions of some of your friends. If you haven't already discovered it, this summer is the perfect time. And as soon as you try Oil of Olay, you'll realize how different it seems from anything else you've ever used.

Oil of Olay is a blend of precious tropical oil and emollients that creates a younger look and supple feel for your skin. In fact, Oil of Olay is remarkably similar to the natural fluids and oils your younger skin used to have in abundance. It works marvelously to soften age lines and silken the feel even of skin that's very dry.

Just smooth Oil of Olay on your face and throat every morning, every night and watch your skin drink in every precious drop. In no time, you'll notice the difference Oil of Olay can make, and don't be surprised if your friends notice it too. Because those tell-tale lines will be less noticeable, even in sunshine, even up close.

And Oil of Olay isn't greasy, so it gives your make-up a smooth, even look when you wear it underneath. If you prefer no make-up during the summer, wear this skin-cherishing fluid all alone for a healthy glow that lets you look your best even when your sunlit skin is bare.

So don't worry that this summer's sun will throw too much light on your age. Discover the secret of Oil of Olay. It can help you look younger – even in sunshine, even up close.

BEAUTY HINTS:

● *Very often, your skin gets drier during the summer. And the drier your skin, the less smoothly make-up goes on. So try this special hint. Pour some Oil of Olay® into your palm and then add your make-up foundation. Blend them together and then apply the combination to your face and throat, one section at a time, using circular upward strokes. Not only will your skin have the benefit of additional moisture, but your make-up application will be easier and the finish will look smoother.*

● *During the summer, manicures and pedicures are a beauty must. And Oil of Olay is a marvelous conditioner for cuticles. Pour some into a bowl and soak your fingertips, one hand at a time, for ten minutes each. Do the same for your toes. Then gently push back those cuticles with an orange stick (don't ever cut them). Oil of Olay softens so effectively, even ragged cuticles can be easily cared for.*



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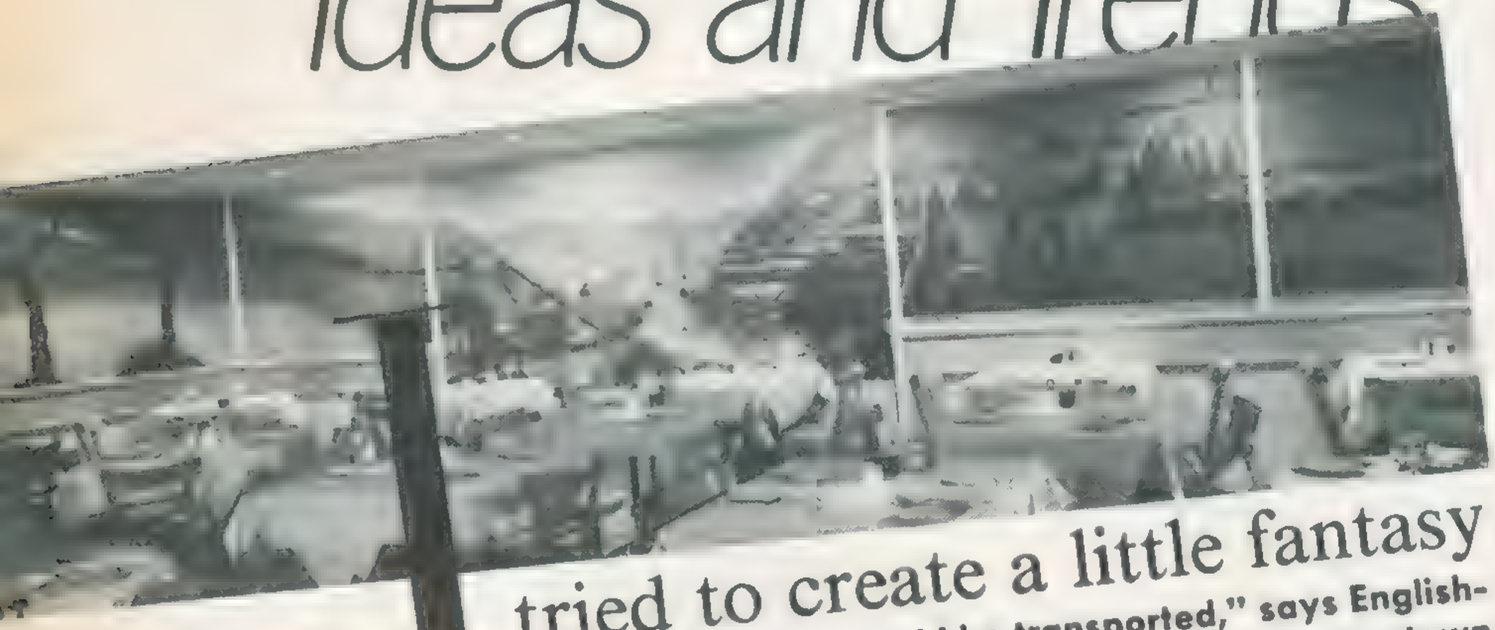
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Living: Ideas and Trends

Gauge for the weather...“new” sofa classic TV to snooze by...wine bar worth watching

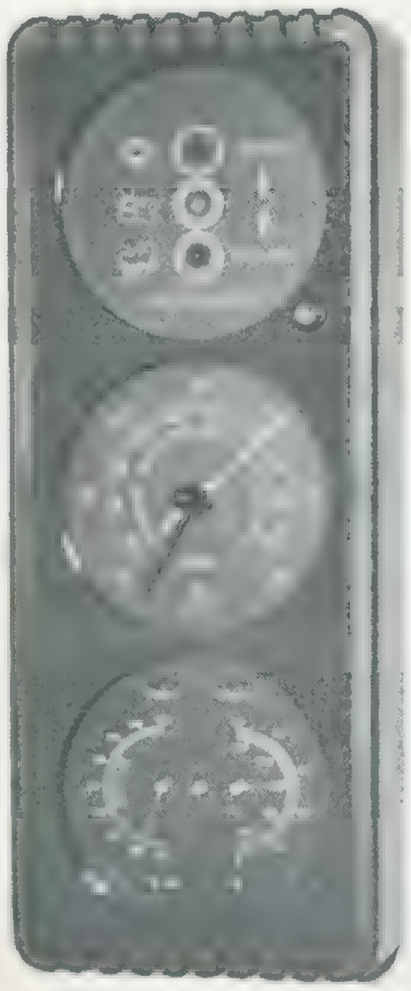
By Barbara Plumb



tried to create a little fantasy

with the murals. If you're drinking wine, you should be transported,” says Englishman Stan Peskett, painter and designer of Claret's, New York City's first uptown wine bar. Stan, who also designed the Fiorucci shops in Italy and painted murals for Julie Christie's London house, painted eighteen panels for Claret's (*above*). “They start in Tuscany but stray a little,” said Stan. “They're very whimsical.”





Watch August's shifting weather with Electronic Weather Display (right), where the press of a button indicates all air-pressure activity. Other dials include: a thermometer for Celsius/Fahrenheit temperature readings, a hygrometer, a barometer; $59.95 at Henniker's, 779 Bush St., Box 7584, San Francisco CA 94120.

Lilies and swallows, or other romances from past centuries, now on fabrics for modern decorating schemes

Associates in Paris's Le Corbusier Foundation and an Italian manufacturer have collaborated to construct new reproductions of the master architect's original furniture designs of the '30s. The Foundation—carrying on the tradition of Le Corbusier's work—is overseeing production of furniture before found only in prototype. The sofa (*above left*) and his classic metal-framed chair now come in a choice of five frame colors, chrome, and black. At Atelier International, Ltd., NYC

Antique textiles found in London's Victoria and Albert Museum provided inspiration for twelve new patterns for decorative fabrics from Waverly Fabrics. Based on research done by stylist Elizabeth Houston, the designs—one stitched by Mary Queen of Scots—include the adaptation (*shown above*), called Taishan, of a nineteenth-century silk-floss embroidery of lilies and swallows. All of the prints in 54-inch cotton treated with Scotchgard.



If you'd like to doze off watching a late-night movie, this portable bedside clock/TV from Sony (*right*), with 5-inch black-and-white screen and digital clock, will shut off automatically, also can wake you in the morning; $185.95.



Embroidery designs from Elizabethan times onward have mirrored the popular gardens of the day. “Embroidered Gardens” by Thomasina Beck (Viking, $17.95) is full of charming photographs of gardens both live and embroidered, such as the outdoor music party scene above.

Now in NY, the genius of Aalto's architectural style

The remarkable Finnish architect Alvar Aalto is honored three years after his death, at Cooper-Hewitt Museum in New York City, by a retrospective exhibit of his interiors and decorative arts. Villa Mairea (*below*), evolved in 1938 from the client's directive: “Regard it as an experimental house.” Aalto's attractive 1936 tea trolley, *inset*, still sells at ICF, Inc., New York City.

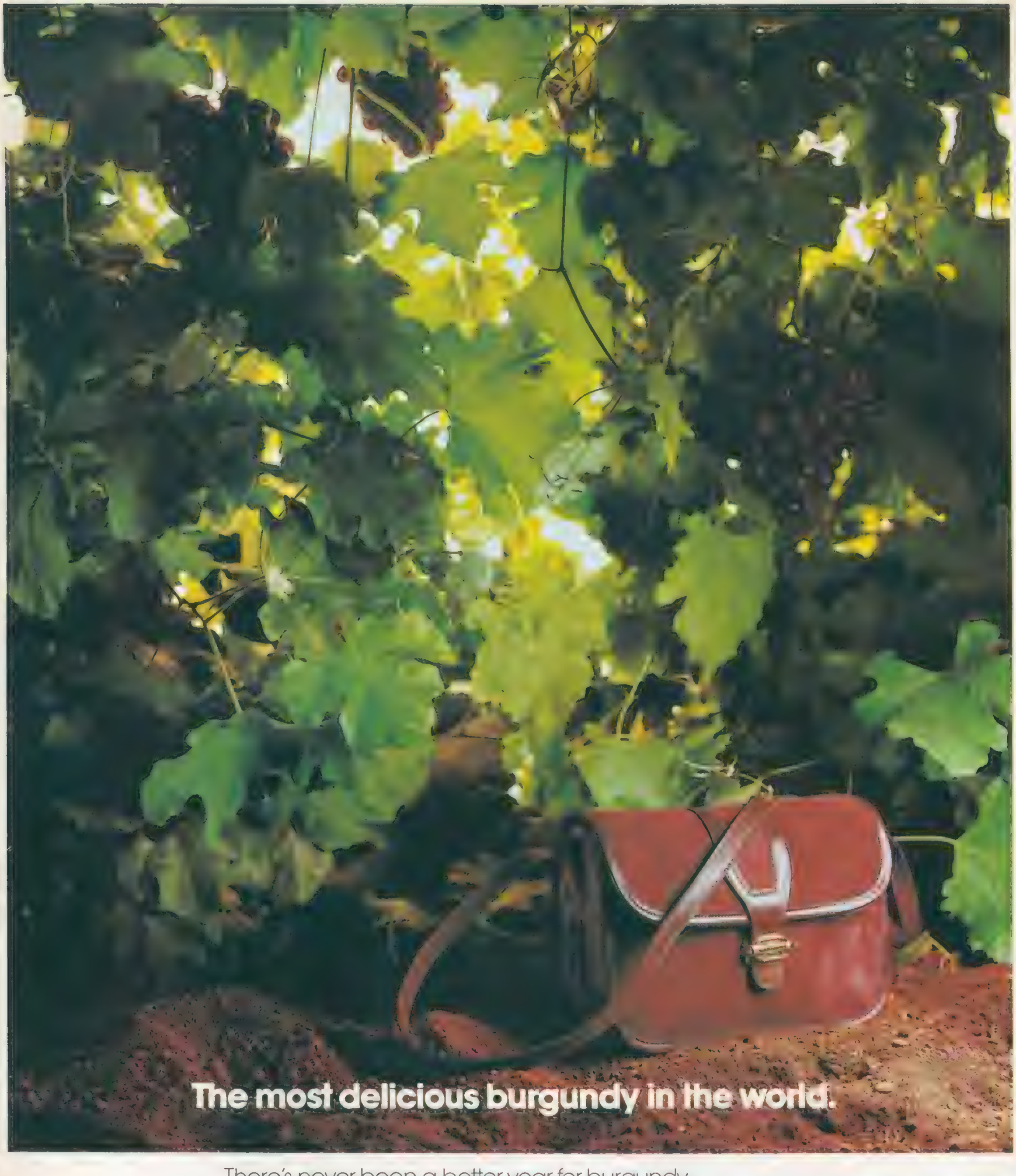


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EDUCATION

Grownups at school: a class for every time and taste

How to take your pick of booming adult courses—for job, for growth, for fun

By Grace Hechinger

EDITOR'S NOTE: *Grace Hechinger, who writes frequently about education and has had firsthand experience as a teacher at Barnard College and The New School for Social Research in New York, most recently coauthored, with Fred M. Hechinger, a book about our present-day education: "Growing Up in America" (McGraw-Hill).*

America is having a learning boom. Adults have decided that education is too important to be the exclusive province of the young. Every other person you meet is back at school studying *something* from sketching to statistics. Between 1957 and 1975, the number of adults involved in continuing their education grew from 8.2 million to 17.1 million. According to the U.S. Census Bureau's projections, adults are likely to comprise nearly 40 percent of all college students by the early 1980s.

Adult education—also called continuing education, lifetime learning, external degree programs, post-secondary education, professional development, special certificate programs, etc.—has arrived. The growth of continuing education now springs from two sources. One is American faith in the idea that we can make better lives for ourselves with greater self-fulfillment. In a less happy vein, the other is an unstable job market, which will mean some involuntary career changes, as well as voluntary ones. There is a greater need for more credentials, degrees, certificates, credits, and marketable skills. But no matter who is teaching what to whom and for what purpose, the offerings grow daily. The variety is truly infinite.

"Even frivolous courses should be of high quality"

Diversity is the key to both the strengths and weaknesses of continuing education. There is no subject so trivial or far-out that someone cannot be found to teach it—and to study it. Puff 'n fluff courses on how to doodle and influence people, converse with your plants, enjoy "amusement park roller coaster experiences" are listed along with art history, computer technology, and refresher courses for optometrists and accountants who want to remain up-to-date professionally.

Everyone is getting into the education act. Courses for "fun and/or profit"—for serious study and professional advancement—are offered by museums, labor unions, business and professional groups, and by corporations as well as colleges and universities. AT&T is reported to provide more education and training than any university in the world.

Although most companies spend the bulk of their education budgets on employee in-house training programs, there is considerable cooperation between them and institutions of higher learning.

Why has the trend escalated to a boom now?

First, simple demographics. A drop in the birth rate that began during the 1960s will lead to a decline of almost 20 percent in the number of eighteen- to twenty-two-year-olds during the 1980s. Stated flatly, the pool of college-age students is shrinking. The "youth ghetto," to borrow a phrase from former U.S. Commissioner of Education Ernest Boyer, is rapidly becoming obsolete.

Our population is growing older. By 1990, the first generation of the post-World War II baby boom will become forty-five. Many concepts about middle age are being revised, particularly the "over twenty-one syndrome." For far too long, conventional wisdom told us that, after twenty-one, the brain began to slow down. During the 1950s, girls who left Wellesley College, usually to marry, were told that they would

(Continued on page 126)

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Predictor is easy as A.B.C. (See left). Put a measured amount of your first morning urine in the test tube (A). Add vial contents and shake (B). Let stand 2 hours. A brown ring forms *if* you are pregnant (C). No ring, no pregnancy.

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Remember: *No other test you can buy has the scientific and professional credentials of Predictor.*



You owe yourself nothing less than Predictor.

GROWNUPS AT SCHOOL

(Continued from page 125)

"never" be able to "get back into the habit" of studying, and furthermore they would not want to. Both of these ideas have been discredited.

Cynics believe that the drop in young students is the "real" reason the welcome mat is out for adult learners who used to be patronized and pushed aside by elite colleges into "extensions." I remember being told by the dean of a prestigious university, where I tried to enroll as a part-time graduate student, that they "did not cater to the subway circuit." Today, I would be embraced, thanks to changing demographics and a changing economy, as well as to the impact of feminism. Intellectual snobbery is becoming a rare luxury in academia.

Research from the National Center for Educational Statistics shows that the more education people have, the more likely they are to participate in adult education programs. "Education is addictive," says K. Patricia Cross, a leading authority on lifetime learning in Berkeley, California. "The more you have, the more you want." Since World War II gave birth to the G.I. Bill of Rights, more Americans have gone to college than ever before. They and their children are comfortable in an academic setting and will continue to seek it.

Adult education provides a second chance for many who were turned off by their childhood schooling, like Groucho Marx. "But don't you want an education?" his mother asked. "Not if I have to go to school to get it," Groucho replied.

Controversy rages among educators and institutions about whether to give returning students credit for "life experience." And if credit is given, how much and for what kind of experiences? New York University President John Sawhill has warned that unless ways are found of assessing and preserving quality in adult education programs, they could become "the scandal of the next decade." The achievement and preservation of quality remains a thorny problem. And now, when educators talk freely about the need for new "marketing" techniques to "reach" their "target" groups, quality does not always seem to be a priority.

At first glance, the prestigious and well-known institutions enjoy the advantage of the so-called "halo" effect. When a "brand name" institution offers a new program, the program benefits from the name. If the program succeeds, Brand Name U. benefits too, on the bottom line, because adult courses make a profit and must break even to stay alive. But the halo can be stretched very thin.

"The student grapevine can be very informative"

Many institutions rush into offering programs to compete with the University across town, whether or not they have the expertise on their faculty or the room in their buildings. The adult-education scene can be compared to an overcrowded supermarket, its shelves so crammed that the bewildered student shopper does not know where to look.

But here is where you as an adult learner have the edge. You already have some formal academic experience. (Perhaps a great deal.) You are already a sophisticated consumer who arrives at the gates of learning not as a newly graduated high-school senior, but as a citizen with some successful experience behind you. You are probably more disciplined and self-confident than you were at eighteen.

How different it was when I returned to graduate school in the 1960s! My beginning was timid; a few courses, not for credit. I comforted myself with the thought that no one would know if I failed my first exam and that the male-chauvinist Texan who taught medieval English history did not expect me to pass. It was another variation on the old theme, "What's a nice lady like you doing in a place like this?" I survived, even the pettiness of having my grade lowered from "A" to "B" for typographical errors.

Today, there are "networks" of returning women who support each other, both formally and informally. Women can air their special worries—whether they are still able to study ("that fear disappears in about six weeks," one counselor told me), what it will mean to their families, even whether they should wear blue jeans. One "over thirty" expected the younger students to be as hostile towards her as her own teenagers and was pleasantly surprised by the younger students' friendliness.

Adult learners with clear-cut objectives have the advantage in planning their additional education; but for the confused, the

(Continued on page 128)

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GROWNUPS AT SCHOOL

(Continued from page 126)

uncertain, and the adventurous, advisers are available. Some are lifesavers, some merely helpful, some useless, and others may be actually harmful and misleading. Shop around. There are workshops, and conferences for those who shy away from one-to-one advice.

Many places offer free counseling, where you can learn about state requirements, equivalency exams, and the like. Others offer orientation for nontraditional students. Again, quality fluctuates. There is just about every kind of help package available with a wide range in fees and competence.

Anyone who is returning to school to study anything either serious or frivolous must remember *caveat emptor*. Even frivolous courses should be of high quality.

What's in it for you?

Your second education, whatever it may become, must be truly your own, shaped only by your needs and desires. It can take you where you want to go, but you must know which road you are choosing. If it is professional advancement, the requirements are likely to be carefully spelled out.

For personal growth, you must draw your own map. There are no short cuts. You must do exploratory homework with course listings and catalogues. Consider the total atmosphere. If you enroll in Utopia U., what services will be available? Most colleges offer their traditional young students cultural and recreational activities, sports, health-care facilities, job-placement information and referral, academic and career counseling as well as personal and psychological guidance. How many of these are for you as well? Fringe benefits can be important.

"Check out the instructor"

No matter what you are studying, even if only one course, aim for the best available. Not only do institutions vary, but no matter what the catalogue says, some instructors are better than others. John Everett, president of The New School for Social Research in New York, advises adult learners to spend more time "checking out the instructor" and not to be lured only by interest in the subject. Read the instructor's biography. What experience has he/she had; what has he/she published?

Some teachers will help you more than others, open your world, offer contacts, help you exhibit, or even become your friend. The student grapevine can be very informative, even though the younger ones may hesitate to share their confidences with you at first.

You can begin your second education timidly as I did, gaining confidence along the way. You can begin boldly, if that is your style. You may be among those rare people like Grandma Moses or Winston Churchill, who began to paint at the age of forty without any formal training. Churchill believed that "if you begin late in life to reconnoitre a foreign sphere . . . the first quality needed is audacity . . ." No matter what style or course you follow, the hardest part is the beginning. Take the first step. Your second education can change your life. ▽

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Shape-up Now

Exercise goes public! Where? In gyms...ballet schools... a doorway at home



More people are going public—working out at gyms. Model Janice Dickinson, above, and left, puts in an hour a day at The Gym, 305 East 47th St. Owner-director, Gary Novickij devises exercises that keep moving—nothing "held"—to build strength and flexibility at the same time. . . . In L.A., Robert Carreiro puts people through gymnast paces on the rings, trapeze, and parallel bars at his exercise center—722 N. La Cienega Boulevard

Chin-ups to improve muscle tone in the upper arm, shoulder girdle, and lower back are part of the daily shape-up routine that Howard F. Hunt, Ph.D., director of the department of physical education at the University of California, San Diego, *right*, prescribes for young women. . . . If you want a "pro" workout, the carefully staged ten-week program at Michael O'Shea's Sports Training Institute in New York City zeroes in on all your body's specific needs.





BALLET BASICS Taking the "work" out of the workout: a good ballet class can distract you from the effort involved—even though basic barre work demands more of your muscles and *mind* than most calisthenics regimens. "There are no instant results," says David Howard, who teaches adult beginners (Sandra Albert, at *left*) at his own studio, 36 West 62nd St., NYC. "But you can make real progress if you just keep at it!"

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SECOND TAKES

Fresh taste: a sweet/sour view of Woody Allen's "Manhattan"

To go beyond all that's been thought, said, and written: look at the film your way

By John Leonard

Critics go to screenings. Proletarians have to stand in line for an hour and a half in the rain, outside one of those pillboxes or orthopedic gyms that call themselves movie houses on New York's overrated Upper East Side. Even then—even on achieving the orthopedic gym, after another tree has died in Brooklyn and the SALT talks have been recessed—in order to see Woody Allen's *Manhattan* with anything like an innocent eye, we must hack our way through a thicket of magazine covers, gossip columns, full-page ads, the manifestos of cineastes, several psychoanalytic categories, a certain amount of envy, and our ferocious insistence on being pleased. *Manhattan* has been talked about and thought about so much that by the time we get into its vicinity there is very little room for us. Most of the available opinion has been used up.

Not the least of the obstructions is Woody Allen himself. He plays a role in the American imagination somewhere between Melville's Captain Ahab and Al Capp's shmoo. Who do we want or need him to be this time—the interior monologue, the ambulatory inferiority complex, the libidinal Rorschach test, the metaphysical pratfall, Ingmar Bergman with giggles, Charlie Chaplin, the decline and fall of New York wise-guyism? He gets in his own way, and ours.

One false note in *Manhattan* is that nobody in the movie stands in line to go to a movie. The other false note is Diane Keaton's inexplicable passion for Michael Murphy. If I can't have Blythe Danner, Michael Murphy can't have Diane Keaton. Most of the available women have been used up.

On the other hand, there is Mariel Hemingway, a seventeen-year-old harmonica, a beautiful chirp or squeak.

On the third hand, there is Meryl Streep, glossed as if with furniture polish to a poreless sheen, who, having abandoned Woody for another woman, writes a liberated book about the vile inadequacies of the heterosexual dyad, as though every hickey were inflicted by a vampire.

I indulge, of course, in New York wise-guyism. And why not? Like *An Unmarried Woman*, *Manhattan* is filmed through the lens of a lollipop, although—shrewdly, and in expert homage to all those show-biz comedies of the 1940s confected in Hollywood by guilt-stricken New York expatriates who pawned the bagel for a lotus—it comes to us in living black-and-white. It also comes to us with the music of George Gershwin, which is a form of cheating. Punk rock, subways, garbage, rain, and pooper-scoopers are omitted.

We are, then, in Jill Clayburgh country, which is a different city from, say, the city of *The Warriors*. According to the elaborate ballet of *The Warriors*, my city is a phantasmal, Jungian cave; the architecture itself induces paranoia; every hostile archetype arrives on roller skates with a baseball bat; on their transistor radios, they aren't listening to Gershwin. According to *Manhattan*, my city is an aspic to contain or an alembic to refine the ambivalent feelings of sensitive people. In its throb, it pumps not iron but disappointment.

"'Manhattan' is a dream, a poisoned lollipop"

Now that I am thinking about Jill Clayburgh, I must admit that all of the available women haven't been used up.

But *Manhattan* is a dream, a poisoned lollipop, as well as a riff to accompany Woody Allen's solo on a 1940s theme. We gag, and choke, on its tongue-in-cheek. It connects as much to scruples as it does to Hollywood. Woody proposes himself as decent and honorable, even if he sleeps with a seventeen-year-old after watching television with her in bed, after which he will kiss her off in an ice-cream parlor, before finding out that she may be the only person in the world uncritical enough to love him, following which she will leave for Europe, understandably ambivalent.

The right kind of sadness is proposed: Woody is just as needy as, and not much better than, the Michael Murphys of the big rotten apple. The women in *Manhattan* are bartered, as though we were reading Claude Lévi-Strauss on some Latin American sexual shell game, some commodity exchange Jung would have disapproved of. Woody, like the rest of us, is a heel with excuses. When it comes to heels, an excuse is an Achilles.

All right: We feel bad and hope for better. Maybe we want Woody Allen, like a totem or a lightning rod, to absorb or accept our seizures and prayers. If somebody else is Ahab and the shmoo, we can play backgammon and adultery. Let Woody risk, which is not necessarily a virtue: Henry James wrote plays, Katherine Anne Porter wrote *Ship of Fools*, Napoleon invaded Russia, and Woody Allen perpetrated *Interiors*. These were bad ideas, however daring.

On the fourth hand, in *Manhattan*, Woody is a superb actor, director, writer, Ahab, and shmoo. He is surrounded by impeccable talent. The proletarians will forgive him for not having made a movie as good as *Annie Hall*, if only there were room for our opinion. ▽

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FOOD

Flavor news: chicken goes Latin American

Delicious guises for your ever-favorite baked with cornmeal, pickled, sauced

By Elisabeth Lambert Ortiz

Are you ready to give your chicken dishes a new taste—and look? One of the best ways to do so is with the help of a superb new source, *The Book of Latin American Cooking,* by Elisabeth Lambert Ortiz (Alfred A. Knopf), probably the most original compendium of south-of-the-border dishes ever published. All the different styles, flavors, fragrances of this rewarding cuisine have been exactingly explored and translated into recipes that are easily followed in North American kitchens.

Here, adapted from the book, are chicken recipes that should tempt the most jaded of hot-weather appetites: Bolivian Chicken Pie baked in a crust you make out of fresh corn kernels; Pickled Chicken from Chile (you do it ahead and serve it cold); Peruvian Drunken Chicken (the white wine and vinegar give it a delicious piquant taste) . . . and more.

CHICKEN PIE WITH CORN TOPPING, FROM BOLIVIA
(Pastel de Choclo)

six servings

3½-pound chicken, cut into serving pieces
2 cups chicken stock
¼ cup seedless raisins
3 tablespoons olive or vegetable oil
2 medium onions, finely chopped
3 medium tomatoes, peeled and chopped
Salt
1 or 2 pinches ground cinnamon
2 hard-boiled eggs, coarsely chopped
12 small pimiento-stuffed olives, rinsed and halved

For the topping:

½ cup butter or lard, or mixture
4 cups corn kernels
1 tablespoon sugar, or less to taste
2 teaspoons salt, or to taste
4 eggs
Sweet paprika

Put chicken pieces into large saucepan or casserole, pour in stock, adding a little more if necessary just to cover. Bring to boil, cover, and simmer over low heat until chicken is tender, about 45 minutes. Let cool in stock. When cool enough to handle, lift out of stock, remove skin and bones, and cut meat into 1-inch pieces. Set aside. Reserve stock for another use. Soak raisins covered in cold water to cover for 10 minutes. In a skillet, heat oil and sauté onions till soft. Add tomatoes and cook for about 15 minutes longer, or until mixture is well blended. Season with salt; drain; add raisins, cinnamon, chopped eggs, olives, and chicken. Set aside.

To make topping, melt butter or lard in small saucepan. Put corn kernels in blender or food processor and reduce to a purée. Pour into saucepan and stir in melted butter or lard. Stir in sugar and salt. Cook over very low heat, beating eggs in one by one. Cook, stirring with wooden spoon, until mixture has thickened. Allow to cool slightly.

Butter a 2-quart soufflé dish and spoon in about one-third of corn mixture, patting it up to cover sides of dish. Carefully spoon in chicken mixture, then cover with rest of corn. Sprinkle with sweet paprika. Bake in preheated 350° oven for 1 hour, or until topping is set and lightly browned. Serve hot.

Pie may be prepared ahead and refrigerated until ready to bake.

(Continued on page 138)

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Dearest Marites ...

It's really nice to come home after a long day at work and find one of your letters waiting for me. Thank you. I enjoy hearing about your school and I'm glad you like it and are doing well. I agree .. some subjects are harder than others. You know what? I hated math, too. But if you keep up with your studying, it will seem a little easier. I've been well and very busy. But not too busy to think about you every day. I hope your mother is feeling better. Having you home must be a great comfort to her. Please give her my love.

Say "hi" to your sisters from me. Take care of yourself and please write again soon. Your letters are precious to me.

I love you.

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CHICKEN RECIPES

(Continued from page 136)

CHICKEN POT-AU-FEU, FROM VENEZUELA (Sancocho de Gallina)

eight to ten servings

Two 3½-pound chickens, cut into serving pieces
3 quarts chicken stock
1 leek, well washed and halved lengthwise
1 large onion, chopped
1 head garlic, peeled
3 white turnips, peeled and quartered
3 carrots, scraped and cut into 4 slices
1 large tomato, peeled, seeded, and chopped
2 or 3 sprigs fresh coriander (cilantro)
Salt, freshly ground pepper

The vegetables:
2 pound cassava root (yucca), peeled and cut into ½-inch slices
1 pound West Indian pumpkin (*calabaza*) or any winter squash, peeled and cut into ½-inch slices
1 pound yam (*ñame*, not orange sweet potatoes), peeled and cut into ½-inch slices
1 pound *apio* (Peruvian carrot), peeled and cut into ½-inch slices
1 pound potatoes, peeled and cut into ½-inch slices
1 small cabbage, blanched and cut into 8 wedges
3 ears corn, each cut into 4 slices
2 green plantains (optional), or 3 large green bananas

Put all ingredients except those listed under vegetables into large saucepan or soup kettle. Bring to a boil, reduce heat barely to simmer, and cook, covered, for 30 minutes. Add all vegetables except corn and plantains, and continue cooking 20 to 30 minutes until chicken and vegetables are tender. Add corn in last 5 minutes of working.

In separate saucepan, boil unpeeled green plantains in water to cover for 30 minutes. When cool enough to handle, lift out, peel, and cut into 1-inch slices. Add to chicken and vegetables just long enough to heat through.

If using green bananas, cook for 15 minutes, peel, slice, and add to kettle. Arrange chicken pieces on large, heated serving platter and surround with vegetables. Strain soup into soup tureen.

PICKLED CHICKEN, FROM CHILE (Pollo Escabechado)

six to eight servings

4-pound roasting chicken, cut into serving pieces
1 cup vegetable oil
½ cup white wine vinegar
1 teaspoon salt
6 peppercorns
1 bay leaf
2 medium onions, thinly sliced
2 carrots, scraped and thinly sliced

Place all ingredients in large kettle or heavy casserole, cover, and cook over very low heat until chicken is tender, about 1½ hours. Allow to cool.

Place chicken pieces on serving platter with vegetables arranged around them. Remove and discard peppercorns and bay leaf. Pour liquid in casserole into bowl, then spoon off all oil (it is easier to do it this way). Pour stock over chicken pieces and refrigerate. Liquid will set into an aspic.

If firmer jelly is preferred, add to stock ½ tablespoon unflavored gelatin softened in water and stir to dissolve, over low heat, before pouring it over chicken. In very hot weather I find this is sometimes necessary. If any oil escapes being spooned off, it will separate out when jelly sets. Just tip dish and pour it off, or remove it with a piece of blotting paper or paper towel.

To serve, decorate a platter with lettuce leaves, sliced tomatoes, cooked green peas and beans, and sliced pimiento or other suitable vegetables such as artichoke hearts.

AVOCADOS STUFFED WITH CHICKEN, FROM CHILE (Paltas Rellenas con Pollo)

six servings

4 large avocados, peeled and pitted
Lemon juice
1 whole cooked chicken breast, finely chopped
Salt and pepper to taste

Halve 3 of the avocados lengthwise; mash fourth avocado with salt, pepper, and mix with chopped chicken. Season to taste with salt, pepper, lemon juice, and fill avocado halves with mixture.

(Continued on page 142)



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The Hummingbird cups and saucers. The collection is an official issue of the World Wildlife Fund, the world's largest privately supported nature conservation organization. It is the World Wildlife Fund's *first* international issue in porcelain.

The cups and saucers will be crafted in fine Bavarian porcelain, whose exceptional whiteness is ideally suited to bring out the dazzling beauty of the hummingbirds. And each hummingbird will be associated, in Hill's superb works of art, with its favored flower. The vivid leaves and bright blossoms provide a perfect setting for the hummingbirds shown on the front and back of each cup.

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The limits of edition. The World Wildlife Collection of Hummingbirds of the World Cups and Saucers will be produced only once. As is traditional for fine porcelain issues, it will be withdrawn after a limited period of time and will never be offered again.

The cups and saucers will be crafted solely for subscribers. Individual cups and saucers will not be sold separately. And there is a further limit of one subscription per collector.

The total edition will be forever limited to the exact number of original subscriptions entered during the comparatively brief offering period.

Advance Subscription deadline: August 25, 1979. The collection will be issued on a convenient subscription plan, at the rate of one cup and saucer every other month. The original issue price of just $55 per cup and saucer is payable in two equal monthly installments of $27.50 each. And each cup and saucer will be accompanied by a special stand, so that you can display them in your own home just as they are shown on these pages—the saucer on its edge and the cup in front of it, forming a charming and complete composition.

In addition, each cup and saucer will be accompanied by a commentary written especially for this collection, describing the hummingbird portrayed, its native habitat, its favored flowers and much other fascinating lore. A Certificate of Authenticity, attesting to the limits of edition, will accompany each collection.

In order for your subscription to be accepted, the Advance Subscription Application at right must be received postmarked by August 25, 1979. After a final announcement in March, the collection will be withdrawn and the edition permanently and irrevocably closed.

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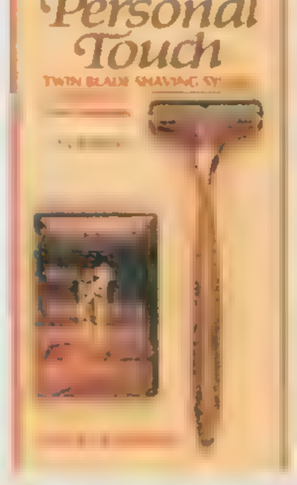
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CHICKEN RECIPES

(Continued from page 138)

CHICKEN IN ORANGE SAUCE, FROM ARGENTINA (Pollo con Naranja)

four servings

3- to 3½-pound chicken, quartered
Salt
Freshly ground pepper
3 tablespoons butter
1 cup chicken stock
1 cup orange juice
Grated rind of 1 orange
1 tablespoon flour
2 eggs
1 tablespoon heavy cream

Season chicken pieces with salt and pepper. Heat butter in heavy casserole and sauté chicken pieces, one or two at a time, until golden on both sides. Set aside as they are done. Pour off fat from casserole into small bowl and reserve.

Return chicken pieces to casserole, putting legs in first with breasts on top, as breasts cook more quickly. Add chicken stock, orange juice, grated orange rind. Cover and simmer for 30 to 45 minutes, or until chicken is done. Lift out chicken onto a serving dish and keep warm. Mix flour with 1 tablespoon of reserved fat and stir it into liquid in casserole. Bring to a boil and cook, stirring, for a minute or two. Reduce heat to low.

Beat eggs with cream. Stir 1 cup of thickened liquid from casserole, 1 tablespoon at a time, into egg mixture, then pour mixture into casserole and cook, stirring with wire whisk, until sauce is lightly thickened, a minute or two. Do not let sauce boil, as it will curdle. Pour some of sauce over chicken and serve rest in a sauceboat. Serve with rice, or mashed or French-fried potatoes.

CHICKEN IN PEPPER SAUCE, FROM PERU (Aji de Gallina)

six servings

3½- to 4-pound chicken, quartered
3 cups chicken stock
About ¼ cup vegetable oil
2 medium onions, finely chopped
2 cloves garlic, minced
2 cups fresh bread crumbs
2 cups milk
8 fresh hot red or green peppers, seeded
2 medium tomatoes, peeled and seeded
4 ounces walnuts, ground
Salt
Freshly ground pepper
½ cup grated Parmesan cheese

Put chicken pieces into large saucepan or flameproof casserole with stock, adding a little more if necessary to cover, and poach until chicken is tender, about 45 minutes. Let chicken cool in stock. Remove skin and bones and shred meat into pieces about 1½ inches long and ¼ inch wide. Set shredded chicken aside and reserve stock.

Heat oil in flameproof casserole and sauté onions and garlic until onions are golden. Soak bread crumbs in milk and mash to a purée. Add bread-crumb mixture to casserole.

In blender or food processor, reduce peppers and tomatoes to a purée and stir into casserole. Add ground walnuts. Season to taste with salt and pepper, and cook, stirring, over moderate heat for about 5 minutes. Add chicken, 1 cup of stock, and cheese, and cook just until heated through. Sauce should be thick.

Serve chicken and sauce on heated platter surrounded by halved boiled potatoes, hard-boiled eggs, sliced lengthwise, and black olives.

(Continued on page 147)

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CHICKEN RECIPES

(Continued from page 142)

MAYAN CHICKEN FRICASSEE, FROM GUATEMALA (Pollo en Pepian Dulce)

six servings

3½- to 4-pound chicken, cut into serving pieces
2 cups chicken stock
1 tablespoon sesame seeds
½ cup *pepitas* (Mexican pumpkin seeds)
3 red bell peppers, seeded and coarsely chopped or 5 canned pimientos, chopped
3 medium tomatoes, peeled and coarsely chopped
1 medium onion, chopped
2 cloves garlic, chopped
2 tablespoons lard or vegetable oil
¼ cup Seville (bitter) orange juice, or use ⅔ orange juice and ⅓ lime juice
½ teaspoon ground allspice
Salt, freshly ground pepper
¼ cup seedless raisins
Butter
¼ cup chopped almonds

Put chicken pieces into heavy casserole, pour in stock, adding a little more to cover, if necessary. Cover and simmer until almost tender, about 30 minutes.

In blender or food processor, grind sesame and pumpkin seeds as fine as possible and shake through sieve. Set aside.

Put peppers, tomatoes, onion, and garlic into blender or food processor and reduce to coarse purée. Mix purée with ground sesame and pumpkin seeds. Heat lard or vegetable oil in a skillet, add purée, and cook, over moderate heat, stirring constantly with wooden spoon, for 5 minutes.

Drain chicken, reserve stock, and return chicken to casserole. Add to purée 1 cup of stock, Seville (bitter) orange juice, allspice, salt and pepper to taste. Stir to mix, pour over chicken. Cover and simmer gently until chicken is tender, about 15 minutes. Add a little more stock if necessary. Sauce should be thick.

Soak raisins in cold water to cover for 15 minutes. Drain thoroughly. Heat a little butter in skillet and sauté almonds until golden. Drain. Transfer chicken and sauce to warmed serving dish and sprinkle with raisins and almonds. Serve with rice.

DRUNKEN CHICKEN, FROM ARGENTINA (Pollo Borracho)

four servings

1 tablespoon butter
½ pound boiled ham, cut into strips about 2 inches by ¼ inch
3½-pound chicken, cut into 4 serving pieces
Salt, freshly ground pepper
¼ teaspoon ground cumin
¼ teaspoon ground coriander
¼ cup white wine vinegar
2 cups dry white wine
1 cup chicken stock
About 3 cloves garlic, minced
12 medium pimiento-stuffed olives
3 tablespoons capers

Melt butter in flameproof casserole. Make a layer of one-third of ham. Season chicken pieces with salt, pepper, cumin, and coriander and add chicken legs to casserole with another third of ham on top. Arrange chicken breasts over ham and sprinkle with remaining ham strips. Pour in vinegar, wine, and enough chicken stock to cover. Add garlic, cover, and simmer over low heat for 45 minutes, or until chicken is tender.

Rinse olives and soak them for 15 minutes in cold water. Drain. Rinse and drain capers.

Place chicken pieces and ham strips in serving dish and keep warm. Measure liquid in casserole and reduce it, over brisk heat, to 2 cups. Moisten chicken with a little liquid and serve rest in gravy boat. Garnish chicken with olives and capers.

Sauce may be lightly thickened by mixing 1 tablespoon flour with 1 tablespoon butter, stirring it into liquid and simmering over low heat, stirring constantly, until sauce is thickened. All that is really needed to accompany it is some plain boiled potatoes or white rice and a green vegetable or a salad.

CHICKEN IN GREEN ALMOND SAUCE, FROM MEXICO (Pollo Verde Almendrado)

six servings

3½-pound chicken, cut into serving pieces
2 cups chicken stock
1 medium onion, chopped
1 clove garlic, chopped
1 cup parsley sprigs, coarsely chopped
1 cup coriander (cilantro) sprigs, coarsely chopped
1 heart of romaine lettuce, coarsely chopped
1 or 2 fresh hot green peppers, seeded and chopped, or 2 canned *jalapeño* or 3 canned *serrano* chilies, seeded and chopped
4 ounces ground almonds, about ¾ cup
3 tablespoons vegetable oil or lard
Salt

Put chicken pieces into heavy casserole with stock, bring to a boil, reduce heat, simmer gently, covered, for 45 minutes, or until tender. Lift chicken out onto platter and set aside. Pour stock into jug. Rinse out and dry casserole.

In blender or food processor, combine onion, garlic, parsley, coriander, lettuce, hot peppers, and almonds, and reduce to coarse purée. Do not overblend as finished sauce should have some texture, not be entirely smooth.

Heat oil or lard in large heavy skillet and pour in purée, now almost paste-like because of almonds. Cook mixture, stirring constantly with wooden spoon, for 3 to 4 minutes over moderate heat. Transfer it to casserole. Stir in 2 cups stock, season to taste with salt. Add chicken pieces, cover, and simmer just long enough to heat chicken through.

Arroz blanco (white rice) is good with this. For a completely Mexican meal, serve chicken with rice and with *tortillas*, *frijoles* (beans), and *guacamole* (a delicious sauce made from mashed avocados). ▽

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Talking about... Art

Washington,DC, as capital for art: Israeli... South Pacific...avant garde

By Barbara Rose



Avigdor Arikha, 1978 oil, "Self Portrait Standing"; Marlborough Gallery, New York

An Israeli in Paris: Because an artist with great ambitions must live in daily contact with masterpieces, Israeli artist Avigdor Arikha, whose impressive still lifes and figure paintings are now on view at the Corcoran Gallery of Art in Washington, D.C., reluctantly left Israel to take up residence in Paris. As a gifted young painter, he began painting dramatic expressionist abstractions in the 'fifties, which placed him in the front ranks of the Parisian avant-garde. Just as these works were gaining acceptance, however, he shocked admirers by doing a complete about-face. Feeling that abstraction had become a form of mannerism, he experienced a profound crisis and stopped painting altogether in 1966, when he began to draw from nature. Slowly Arikha started to translate his painterly brush drawings into oil paintings that were among the first examples of the return to representation that has become a major art trend of the nineteen-seventies.

But whereas American representational painters focus on alienation—empty streets, isolated nudes, photographic close-ups—Arikha paints only what he loves: the intimate world around him: his wife, children, friends, his library, studio, or the food being prepared for dinner. With a reduced, almost monochromatic palette and an elliptical, impressionistic style featuring a rapidly moving brush that quickly covers the canvas with a rich film of paint, Arikha manages to return to painting much of what we once found most pleasurable in the works of the modern French masters like Bonnard, who found joy in intimacy and constant wonder in everyday life.

Because of his background as an abstractionist, however, Arikha constructs his paintings as tightly as Mondrian with regard to the placement and relationship of forms, as if his eye could interpret reality only through the accumulated experience of art. A well-known connoisseur himself, who made history as the first artist to direct an art historical exhibition at the Louvre, Arikha paints for those who recognize the rare in the familiar.

NEW DIRECTIONS

Also in Washington, DC, this month is an exhibition titled "Directions," at the Hirshhorn Museum, that bravely attempts to survey today's avant-garde, which seems to be taking so many contradictory "directions" as to elude definition. Included are paintings, drawings, sculptures, mixed media, site projects and video by eighteen artists who work in five major categories: brute sculpture, "false" objects, eclectic surfaces, imaginary fictions and shrines. These are certainly some, but hardly all, of the ways art is going; and the Hirshhorn is showing the diversity of the art spirit in America. Most of the latest idiosyncratic diversions are included.

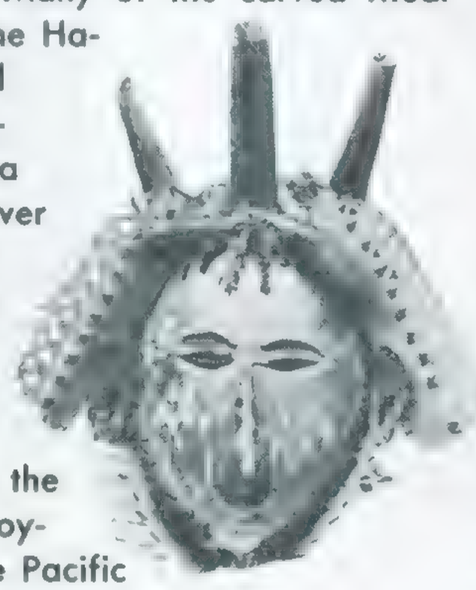
. . . AND IN NEW YORK

Two shows in New York State worth noting are *A Century of Ceramics in the United States* (1878–1978) at the Everson Museum in Syracuse, which houses the largest collection of American ceramics, and, in New York City, The Museum of Modern Art survey of *Contemporary Sculpture,* drawn from the museum's collections. Assembled by Kynaston McShine, curator of painting and sculpture, the show covers the acquisitions by the museum in the last fifteen years. *(More about this show, page 30.)*

Classics and primitives, Washington and Paris

At the two polarities of world art, sculpture of ancient Greece and tribal art of the Pacific Islands are both subjects of major exhibitions.

Washington, DC, is host to an outstanding show, *The Art of the Pacific Islands,* most comprehensive exhibition ever of the sculpture and crafts of Polynesia, Micronesia, Melanesia, and New Guinea. This is the fourth in the series of primitive-art exhibitions held at the National Gallery and, like the others, a once-in-a-lifetime occasion to view objects loaned from public and private collections all over the world. Many of the carved ritual sculptures, like the Hawaiian war god and a twenty-foot New Guinea crocodile, are over life size; they will be housed in a special installation in the new East Building designed to take the viewer on a "voyage" through the Pacific Islands.



Near left: Marble Greek kouros, about A.D. 560, found at Samos, shown at Louvre, Paris. Left below: New Guinean mask, part of "Art of the Pacific Islands," at National Gallery, Washington, DC; lent by Raymond and Laura Wielgus collection

Washington is really the place to be for art this August; but, if you happen to be in Paris, you can see the ancient classical art of the Aegean islands, loaned for the first time from Greece to the Louvre. Fifteen regional Greek museums have loaned rare sculptures, vases, and objects from the various periods of Greek art, beginning with the Cycladic, and including the Minoan-Mycenean that preceded the great flowering of classical art.

At the Grand Palais, a blockbuster exhibition of French art under the Second Empire has been delighting, surprising, and in some cases annoying the French public, which until recently has identified the art produced between 1852 and 1870, during the reign of Napoleon III, with academic taste. The revival of this period in France, however, corresponds with the general rehabilitation of academic styles, including Victorian and Pre-Raphaelite painting, in England and the United States. Whatever one's opinion of the taste of the epoch, its re-creation is as much fun as watching a historical movie.

*Fall's colorcast. A. Grape. "Plunk" from Boutique Julianelli, **$68** B. Plum. "Cha Cha" by Boutique Julianelli, **$68** C. Wine. Suede clutch. By Morris Moskowitz, **$97** D. Garnet. Leather cinch belt. Morris Moskowitz, **$38** E. Pearlized geometric jewelry from Red Cobra. Earrings, **$5** Pin, **$5** Bangle, **$5** Available in Designer Shoes, Handbags, Fashion Accessories, Fashion Jewelry*



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Seven ways to plan your test drive to learn what the auto will and won't do

Before you buy a car, take a drive that's long enough to demonstrate safety, comfort, and gas-per-mile

By Lillian Borgeson

A demonstration ride, or test drive, that does something for the *customer*—instead of just aiding the salesman in his job—may be as rare as a four-minute steak, but it's definitely worth going for. Joe Girard, World Class car salesman, in his advice to other salesmen in *How To Sell Anything To Anybody* (Simon and Schuster), wrote about the test drive: ". . . I say push them into it if you have to. Because you want them to feel obligated, like they have broken the seal or unwrapped it." But, no matter what the motive, a thoughtfully planned trip can tell you most of what you need to know before you decide on a car.

As an example of the misspent opportunity—for the buyer if not for the seller—the usual demonstration ride ranks high. You climb in, you take a quick spin around the block, and what do you get? A four-way view of the dealership, a queasy feeling of obligation, and practically no useful information.

Clearly, there ought to be a better way, and there is. First, forget the quick trip around the block. For a test drive to mean anything, it has to demonstrate how the car will behave in a wide variety of road and traffic conditions; so, before you ever set foot in the dealership, plot out a route that will allow you to make reasonably informed judgments about these basic performance factors:

● *Braking.* For this you need a wide, straight, little-used road where you can try out the brakes without unnerving other drivers. Accelerate to about 45 mph, check the rear-view mirror, then step on the brake pedal firmly, but not hard enough to lock the wheels. Repeat this process several times. The last stop should require no more pedal effort than the first stop, and the car should stop straight every time, without weaving or swerving. If it doesn't, drive it back to the dealership; a car that can't stop cleanly is unsafe at any speed.

● *Acceleration.* A car's ability to accelerate quickly from a dead stop means a lot to macho teenagers but not to most other drivers. What counts for everybody, though, is the car's willingness to move quickly from about 20 or 30 mph to 55 or 60, which is what it usually takes to get from an access ramp into the fast flow of expressway traffic, and from 45 mph to 65, which is what it may take to pass safely on a two-lane road. Try the car's upper-range acceleration by driving on an expressway or high-speed highway.

● *Handling.* If you have easy access to a winding road, that's the place to judge handling quality. If not, try some U-turns on a deserted street and several right and left turns at reasonably brisk speeds. Does the car feel sluggish? Does it wallow or do something unexpected? That's bad news. Or does it feel firm, stable, responsive? That's good news. Car buffs can get downright lyrical about such automotive characteristics as "nimbleness" and "agility," but good handling really comes down to this: the car goes where you tell it to promptly, predictably, and with minimum fuss.

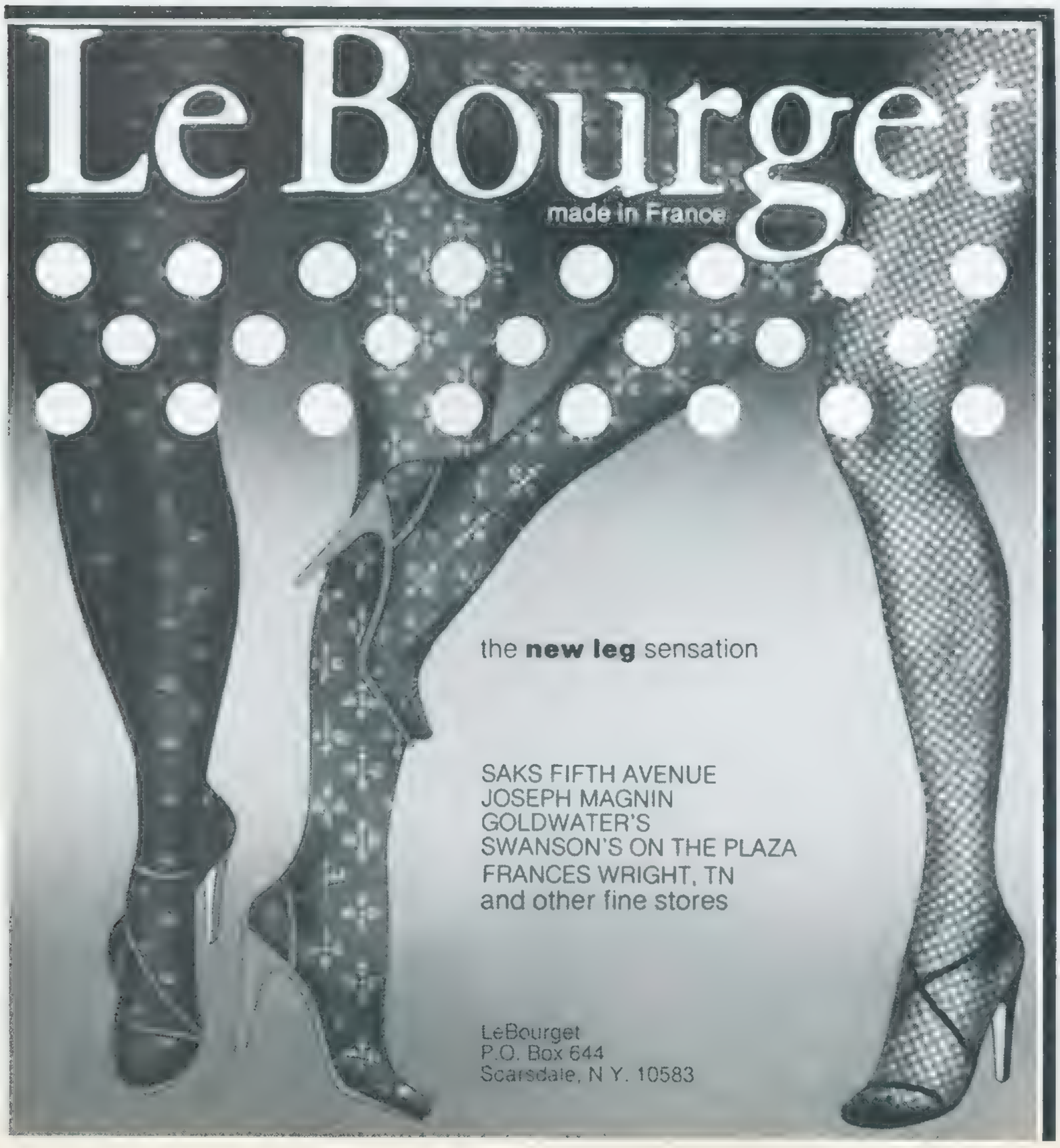
● *Ride.* Some drivers like a "soft" ride that gives them a womblike sense of insulation from the road; others prefer a "firm" ride and more road feel. So, to some extent, ride is a matter of taste. But any car that transmits harsh jolts from the road to driver is too rough for comfort and too tiring for safety. To test, take a quick run over a bumpy back road in the boondocks, or over its urban (and usually easy-to-find) equivalent, a stretch of pavement with plenty of potholes.

● *Maneuverability in close quarters.* Try putting the car into a tight parallel-parking slot for a good test of close fore-and-aft visibility as well as maneuverability. Note whether the effort calls for a degree of neck extension that's more appropriate for a *pas de deux* than a parking zone. If tight parking is awkward during this test, it will probably be awkward forever.

● *Gas mileage factors.* The EPA fuel-consumption figures on the window sticker tell most of the story, but some driving characteristics are worth noting too. For example, a transmission that lets you move smoothly and quickly into high gear will use less gas than one that makes you spend more time in the low-mileage lower gears. And a car that feels naturally cool and comfortable will produce better mileage than one whose poor ventilation and hot upholstery invite you to turn on the gas-guzzling air-conditioner.

● *Fatigue factors.* As you drive, be alert to such things as the level of noise and vibration, the smoothness or abruptness of shifting, the amount of glare that ricochets off the dashboard chrome, and the efficiency of the ventilation system with or without air conditioning. They all play a part in driver fatigue, and the designed-in fatigue factors in a car affect safety as well as comfort.

Finally, during and after your test ride, do your level best to resist any subliminal sense of obligation to the salesman. Maybe your drive has, as the man said, "broken the seal," but probably the car wasn't all that virginal to begin with. ▽





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Photo by Gideon Lewin

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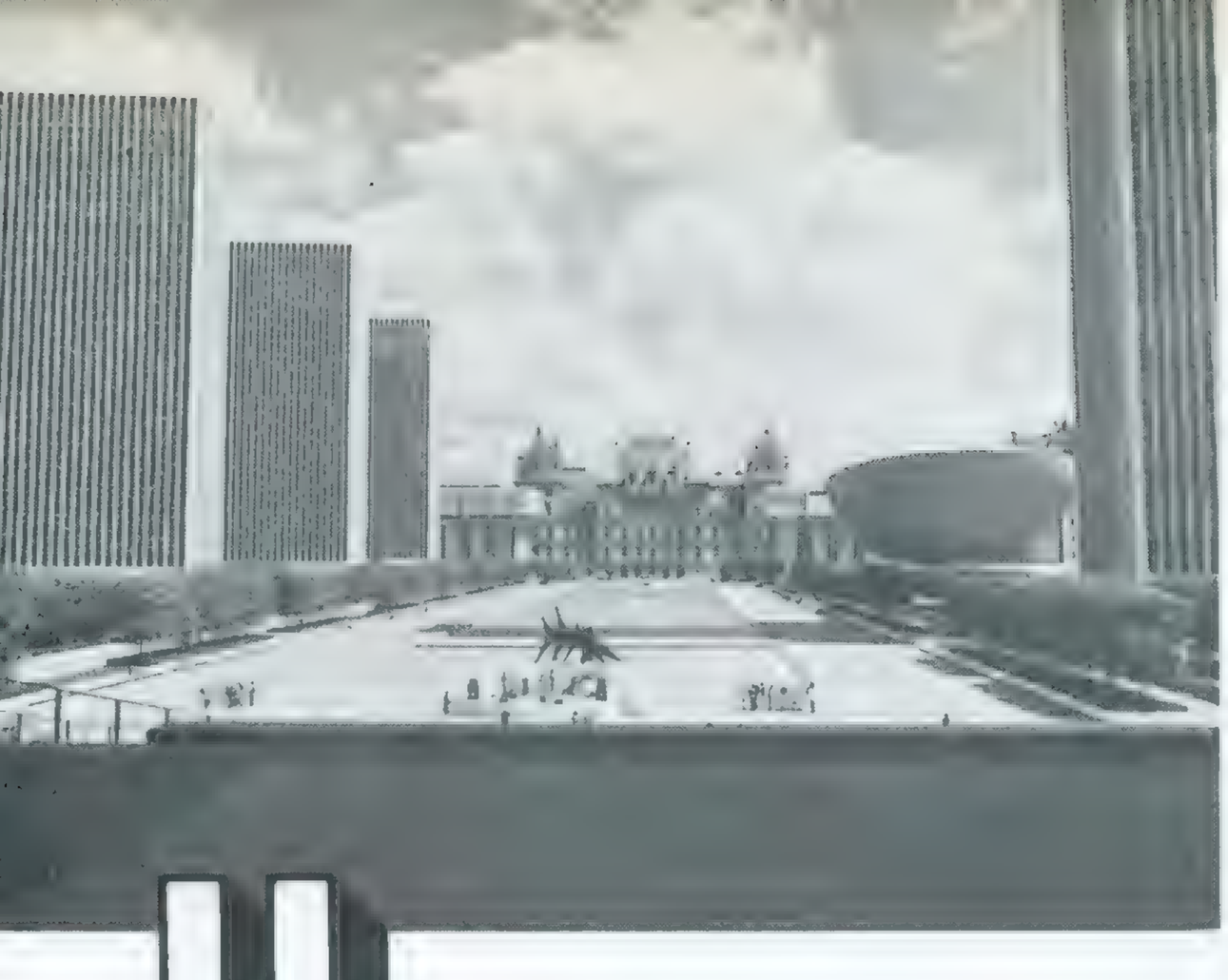
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pstate surprise: The Empire State Plaza (above) in Albany, New York! Standing between the sky-surging monolithic buildings of New York State's governmental headquarters and hanging in its public corridors: ninety-two works by some of the most famous artists of the post-World War II "New York School" of modern art. Among the artists represented in this vast public art trove: Robert Motherwell, Alexander Calder, Mark Rothko, Alexander Liberman, Claes Oldenberg, Isamu Noguchi, Louise Nevelson, Ellsworth Kelly. After art-seeing the Plaza, explore nearby Robinson Square—Albany's vital new shopping-restaurant-gallery area of renovated 1850 brownstone buildings. The terrace of the Bleecker Café (State and Dove Streets) is a good place to recharge. More information: Vogue to Go.

For an offbeat look at history, don't miss the just-opened exhibition of antique dog collars (some date back to the Middle Ages) now on permanent view at romantic Leeds Castle in Maidstone, Kent, England. About an hour from London, islanded in a swan lake surrounded by green-green meadowlands, twelfth-century Leeds Castle is open to the public Tuesdays, Wednesdays, Thursdays, Sundays through October 31. More information: Vogue to Go. (Seen *below*: Great Dane wearing an eighteenth-century red-velvet collar, at Leeds Castle.)



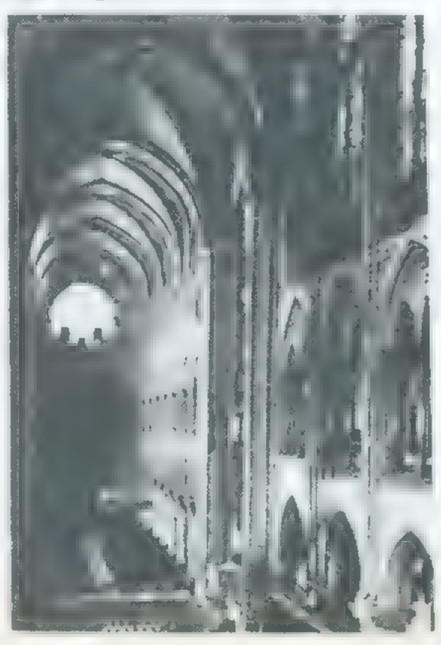
Time for Tahiti! *Breakthrough group airfares to Tahiti from UTA French Airlines begin September 1: Ranging from an incredible low-season low of $400 (January, February, March) for a Los Angeles-Papeete round trip to a high of $606 during Christmas, Easter, July, August—these new fares make a seven-day Tahiti vacation (hotel-airfare-sightseeing) as inexpensive as $499! Information, see Vogue to Go.*



This November, the Royal Danish Ballet celebrates

the hundredth anniversary of the death of Denmark's choreographer legend August Bournonville with a week-long festival at the Royal Theater in Copenhagen. Good news for American dance fans wishing to join in the festivities: a very special ballet jaunt to Copenhagen, guided by famed dance critic Walter Terry. Highlights of the trip (November 23–December 1): teas and talks with Mr. Terry; a private party to be hosted by Kirsten Simone, prima ballerina of the Royal Danish Ballet; backstage visits; full-day castle-hop in the Danish countryside. Price: $998—includes round-trip airfare from New York, hotel, breakfasts, tickets for seven ballets, some meals. Contact: Sibyl Wild Travel, 2 Overhill Rd., Scarsdale NY 19583.

● *For an impressive Paris afternoon, visit Notre Dame Cathedral (below) any Sunday at 5:45. Then, this famed gothic church —seating nine thousand people— becomes Europe's most spectacular concert hall, presenting free programs of classic organ music.*



DIAL A CASTLE: *Spain's Paradors—over seventy castles and monasteries turned hotels—have always been joys to stay in . . . but they often presented booking problems, since it was necessary to contact each Parador directly for a confirmed reservation. Now, a new central reservations office in Madrid makes planning a Parador vacation a snap for both individual travelers and their travel agents. The new Parador "hotlines" in Madrid are: 222-6357 and 222-9325; Telex number: 42-195.*

$-SAVER GUIDES . . . From two of the world's most expensive countries—new (free!) guides to budget travel.

In *The Unique World of Switzerland*, travel author Margaret Zellers gets readers off standard expensive tourist routes and into a still-affordable Switzerland of country inns and simple bistro restaurants. The guide's an ideal companion to the "Swiss Holiday Card," a low-priced unlimited-travel pass for Switzerland's trains, buses, lake steamers. Write: Swiss National Tourist Office, 608 Fifth Avenue, NYC 10021.

***Budget Travel in Japan* is most helpful in listing moderately priced Japanese accommodations: from the country's new "business hotels" to classic sleep-on-the-floor *Ryokans*. Also: good maps, language tips, walk tours. Japan Tourist Organization, 45 Rockefeller Plaza, NYC 10020.** —RICHARD ALLEMAN

See Italy free-style—on a money-saving tour

Tips from Vogue's Travel Editor on adventuring today's Italy—and making every moment count

By Despina Messinesi

Each time I land in Italy, the country's changelessness delights me, its inventive newness gives me a lift. The moment I begin driving along the *Autostrada* toward Rome, past slim poplars shimmering like silvered coins, I spot apricot-colored campaniles, lovely classical stone entrances.

But within Italy's architecturally lush towns and cities—those masterpieces of ancient, Gothic, Renaissance, and baroque splendors described in guidebooks—I can always depend on finding enchanting shops and restaurants that are so new that they're just being discovered by the local residents.

No matter how short or long my stay, Italy can be perfection.

For lovers of Italy—those lucky travelers who have been there already—or for those embarking on their first adventure there, the Italian airline, Alitalia, has come up with half-a-dozen unusual new guided tours at reasonable prices. Although some itineraries manage to take in several cities and two cover Italy from "top to toe" (including the island



Etruscan treasure: sculpted sarcophagus

of Sicily), each tour sets aside free, unscheduled time in each city. Then, you can wander around on your own—to get your own feel of a place.

The enticement of Alitalia's two Intermezzo tours is the joy of spending a whole week just in Rome—to do, see, and go wherever and whenever you please. Both trips take off on Fridays; the only difference between them is that tours leaving from New York return on Saturdays, while those departing from Philadelphia and Boston return on Sundays.

Here is how it works out: Day One counts for the overnight transatlantic flight. On Day Two, passengers land in Rome, spend the day getting acclimated to the time change. On Day Three, after a morning sightseeing tour of Rome—a good way to catch one's bearings—until you leave (Saturday/Sunday), your time in Rome is totally your own.

What's the advantage of going on a tour, you may rightfully ask, if one is left to fend for oneself? Why not make your own plane and hotel reservations and go solo? To be precise, the biggest plus in a tour is in the rock-bottom price for hotel rooms—that includes Continental breakfasts (tea or coffee, crusty croissants with sweet butter, honey, jams). Travelers may choose to stay in a first-class or a deluxe-class hotel. Additional tour benefits are less expensive group airfares and free transportation to and from airports—savings not to be sneered at.

On Intermezzo tours to Rome, the deluxe-hotel option is the modern, glossy Bernini



Roman classic: Bernini's Triton Fountain

Bristol on the Piazza Barberini, close to that famous artery the Via Veneto. The hotel rises over the spurting fountain of Triton blowing into a conch shell, the work of Italy's great seventeenth-century sculptor Bernini—for whom the hotel is named. The first-class hotel is the new, quiet Albani, which overlooks the eighteenth-century Villa Albani (now renamed Villa Torlonia). The hotel is just a hop away from the Borghese Gardens, the majestic green park in the heart of Rome that holds four of the city's great museums.

Rome tips from the Romans

The two restaurants where everybody is going right now are Dal Bolognese—where you eat "beautifully," sitting on a sidewalk terrace facing the Piazza del Populo, a glorious baroque square—and Sans Souci, on the Via Veneto between the Excelsior and Flora hotels. For Sunday brunch, the place to be is the Grill of the Grand Hotel (which has the best barman in Italy). The Grand Hotel's concierge, Mauro Lotti, knows all the answers. . . .

Via Borgognona, parallel to Via Condotti at the bottom of the Spanish steps, is where famous designers have their boutiques. . . .

Discothèques in Rome fill up later than they do at home. Two recent additions to

(Continued on page 158)

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ITALY

(Continued from page 156)

Roman nightlife are Make Up and Much More. They have the usual strobe lights; what's different in Rome is the *comme il faut* look of the young men who dance in blazers, ties . . . and the shower stalls the discos provide for men and women to cool off in. . . .

The night look of Rome is ravishing. Do ride around the city when all its glorious illuminated buildings, ancient amber-colored monuments, statues, and gushing fountains turn into showcases of history and art. . . .

Day and night, watch out for daring, nimble pickpockets. Even Romans and veteran travelers are victims. Leave jewelry at home; lock passports, monies in the hotel safe.



FARRELL GREHAN/THE IMAGE BANK

Baroque glory: Rome's Piazza del Populo

Beyond Rome

To fill the "free" days of the Intermezzo tours—as if that would ever be a problem—you, on your own, easily can create any number of one-day excursions that fan out conveniently from Rome. Just be sure to make an early-morning start to beat the heavy traffic.

One excursion might combine a visit to the great Etruscan tombs at Tarquinia, which date from the sixth to first century B.C., and a relaxing lunch/swim at one of the resort towns on Monte Argentario, a rocky headland that juts out into the Tyrrhenian Sea.

Leading north from Rome, the *Autostrada*, prettily divided by purple and yellow flower beds, passes by Civitavecchia, Rome's port since the first century. The circular brick fortress guarding the port is named after Michelangelo, who completed its design. Along the highway, simply reading the billboards—Campari, Strega, Vat 69, Molinari, Sambucca—can make you tipsy.

It's hard not to linger in the medieval town of Tarquinia, which spreads dramatically on a rise above the Tyrrhenian Sea. On the town's main square, the fifteenth-century Palazzo Vitelleschi—with its graceful Gothic windows, Renaissance loggia, coat of arms—is now a national museum; its collection of Etruscan art makes a useful prologue to viewing the Etruscan burial grounds. Take time to

(Continued on page 162)

clothes
that talk



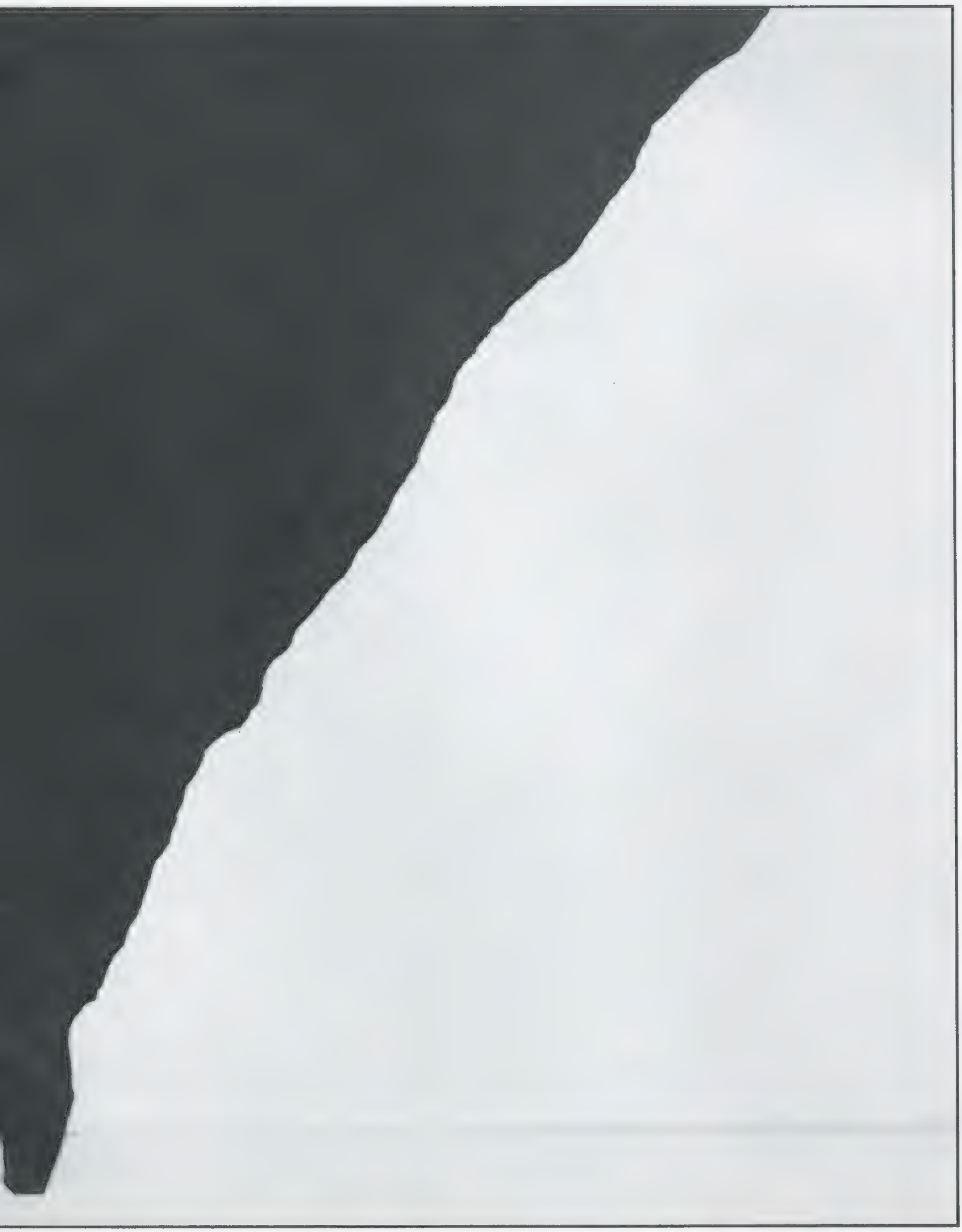
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ITALY

(Continued from page 158)

look at the elegant sarcophagi inside the Palazzo's vast courtyard, then at the famous winged horses on the museum's first floor.

The burial grounds a few miles away from town look like a green meadow scattered with mounds. A keeper there will guide visitors to the handful of tombs that have been excavated; he holds the keys to the Yale locks that fasten the entrances to each tomb.

There's nothing sinister about going down a few steps to enter the tombs. Bright as Kodachromes, the tomb wall paintings represent lively scenes of horse races, festivals, deer stalking, and funeral rites, like a newsreel of those ancient times.

Argentario, with its promise of lunch and a swim, is only about forty minutes north of Tarquinia. (Actually, you can spot Argentario from the Alitalia plane as it's zeroing in for a landing at Rome's Leonardo da Vinci Airport. It's that chunky green mound shaped like an oak leaf that's linked by causeways to the mainland.) The Argentario peninsula is an enchantment of small bays, rock cliffs, steep winding roads, olive groves, rose-covered pergolas, and fields of lavender.

In the small fishing village of Porto Ercole, on the southeast side of the headland, you can eat gloriously at Al Gambero Rosso (that's "red shrimp" in English), a waterfront terrace restaurant overlooking the port.

Totally unexpected is the creamy elegance of Il Pellicano, a henna-colored stucco inn-and-cottage complex spread under olive trees above a bite-sized cove. Il Pellicano is filled with charm: flowered guest rooms have hand-painted tile bathrooms; roses and fiery-red geraniums edge outdoor paths and stone terraces; the hotel's pool is set like a blue platform above the sea. There is tennis, here, plus riding and all the water sports you can name; meals—served at the terrace restaurant—are excellent. You can sit at umbrella-covered tables for lunch, under the navy-blue sky at candlelit dinners. Non-guests must reserve; telephone: 833-801.

On the northern side of Argentario, Porto Santo Stefano is a booming shipbuilding port town. Above the steep back streets, freshly laundered sheets and nasturtiums hang from the balconied houses.

At this end of the peninsula, the coastline is a spectacular stretch of sandy coves and tall cliffs; on the red-earth terraced slopes, vineyards make a black cross-stitch design.

Retracing the highway southward, you feel relaxed as you drive back to Rome. The shock of newness is gone; you know what to look for. Leaving Argentario, you recognize, in the distance, the towered skyline of Tarquinia; around Civitavecchia, you spy rows of greenhouses and fields of carnations: this area is often referred to as Rome's "cutting garden." Then, as the Apennines foothills come into sight, you enter Rome in the soft glow of early evening.

Alitalia's Italy

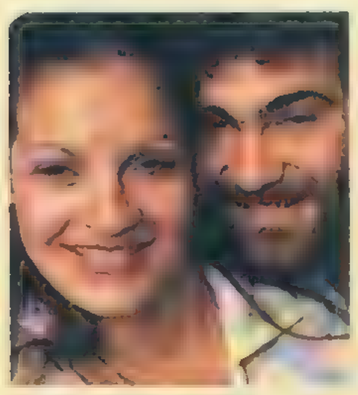
Alitalia's escorted tours can take a traveler to just about all of Italy. Some itineraries zigzag from Milan to Venice, Florence, Rome, Sorrento, Calabria (on the toe of Italy), cross the Straits of Messina and include Sicily. Some tours make as many as nine overnight stops in nine different cities, others as few as two—or even one. English-speaking managers accompany the tours; prices include most dinners, some luncheons, all entrance fees. ▽

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Joy and Ernie Cutler
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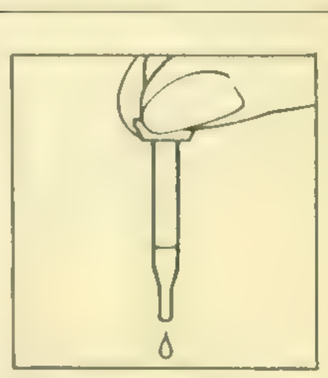


Paula Shegda
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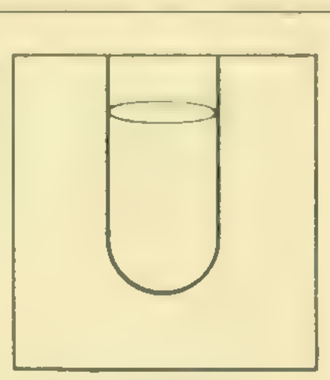


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TRAVEL

Venice, California: boom-town by the sea

A West Coast writer's on-scene report from Southern California's newest play space

By Eve Babitz

I have moved to Santa Monica, into the rafters of this handmade 1906 house that is on a rambling flowery hill overlooking what could be Fairbanks, Alaska, and Maui, and Tierra del Fuego—but *not* Boulder. I have two bedrooms—and two cats, one for each of me.

Santa Monica and Venice, I'm convinced, are now the center of the universe and nothing happens anywhere that doesn't happen out here on the boardwalk first. The boardwalk in Venice, three blocks south of me, is screaming with violet fur shorts while Frank Sinatra sings "Violets for Your Furs" from the jukebox in Robert's. Robert's is a white gallery-looking restaurant with lots of those obscene red lilies with yellow stalks sticking out the middle, waiting leeringly. Robert's is so hip, it's practically *in* the ocean. People roller-skate there; and, at night, you'll see Mick Jagger and Lena Horne gorging themselves on strawberries dipped in chocolate topped by Amaretto-spiked *crème fraîche.*



KARL N RADKA

The boardwalk in Venice—where "everything happens first"

In Venice, looking like Linda Ronstadt—cute satin shorts and cute brown hair and pigeon toes—is all the rage. It's a little hard doing punk out in broad daylight, though, because all that cerise neon hair loses something when it's 96° and glaring. The men are all doing *L'Uomo Vogue* with a vengeance—and "primaries" are screeching across your eyeballs like a chalk on a blackboard every Sunday brunch in Robert's (where everything starts first, even firster than the rest of the boardwalk). Primary taxi yellow, primary blue, primary red, primary all-in-satin.

In Robert's, you sit watching people come in, and you say to yourself, "Yes, yes, no, *non*, no, yes—oh YES!" People's bodies, what with all these roller-skating, cutie-pie outfits, have gotten so primary themselves that I've overheard lines such as "I saw a body yesterday, I mean, it was gorgeous—but then it spoke."

Where I'm living—two blocks from Main Street—is getting worse than Rodeo Drive. They've got these horribly outrageous stores selling neon-purple spiral extension cords and little magpies made of straw from Red—rather The People's Republic of—China. Across the street is this evil den of iniquity called The Buttery that makes croissants fresh every morning starting at 7:30 A.M. They also bake cinnamon rolls that taste exactly like the ones I used to lust after in Le Conte Junior High in Hollywood. Everything is hot there and people wait in this ravenous line starting so early that the sign still says "Closed" outside.

Also down here on Main Street is the Café California, an exquisite place so L.A. and so French that they practically pick the asparagus out of the garden (California, unsprayed) one minute before they bring it to you cooked perfectly (French). They put capers on anything you ask them to, and I love capers more than life itself. In case you're wanting things a little richer, they also have those New York desserts that they bring in crystal punch bowls filled with whipped cream.

Fortunately, also on Main Street, there's a little restaurant called Le Central that hardly anyone knows about. It will never be mobbed, because the food just isn't anywhere near the Café California's, which is why everyone who lives down here goes there. The wine cellar of Le Central is upstairs, and the place reminds me of something out of *Babar the Elephant* because it's all white-white with smidgeons of color from Babar-looking French watercolors that are on *zee walls.*

My photographer friend Annie Leibovitz is on one of her upswings into health and has been here shooting a magazine cover as well as jogging on the beach in front of my house while I sit home eating milk and honey. We went roller-skating together, maniacally, on a week-day morning when no one was around and it was bliss. I have my own skates which Paul Ruscha (my adorable boyfriend, the only one in captivity, it seems) found for $2 in the Goodwill. Brand new! And my size!

Michael Franks has a new record (Warner Bros.) called "Tiger in the Rain." The title song—about his cat—has *purring* from a stand-up bass in it. Michael Franks also has another song that goes: "When I saw you there in your Danskin/Then the wolf jumped out of the lambskin." I just love him. I mean who else has purring on his record? ▽

(For more about Venice, see page 168).

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TRAVEL

Renaissance in Venice . . . California!

The "new" Venice—a city reborn with galleries, shops, café-life vitality

By Richard Alleman

Venice, California, just south of Santa Monica, was born in the early 1900s as the fantasy of a wealthy New York City cigar manufacturer named Abbot Kinney. Convinced that Southern California's mild climate and easy living made it a natural site for an American cultural renaissance, Kinney, well-read and well-traveled, masterplanned a city of canals, gondolas, and buildings with Venetian façades that imitated the splendors of Venice, Italy.

Kinney's dream of a cultural renaissance never materialized, though; and, by the time of his death in 1920, his city—its canals clogged and declared health hazards—had already begun a decline that would continue for the next fifty years. Venice became famous for its paved-over canals, oil rigs, Zoot Suit riots, drugs. Venice was an eyesore—and a snicker.

Today, however, no one is snickering about Venice. Thanks, in large part, to the artists who moved there in the late 'sixties and early 'seventies, who were drawn to its broad beaches and low rents, Venice, today, is a boom town. The people who shop L.A.'s chic Rodeo Drive now want to shop and lunch in Venice, too. Screen producer Tony Bill (*The Sting, Harry and Walter Go to New York*) not only lives in Venice—but has his production offices there. Venice is the roller-skating capital of the world—a free-spirited, fast-rolling, vital town. The renaissance city Abbot Kinney dreamed of eighty years ago is at last a reality.

Here, the new Venice: its shops, restaurants, galleries, mover people, skate-places.

(1) Topo Swope sells plants, art in her Art Garden (2) Skate entrepreneur Dennis Ogden of Marina del Rey Skate Park (3,4) Skate Park "skating pools": $9/day rollering, cycling, skateboarding (5) Chef/owner Bruce Marder of West Beach Café with girl friend/café hostess Alona

PAMELA BARKENTIN





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GALLERIES

Ace Gallery, *185 Windward Avenue. . . .* Venice's BIG-NAME, big-space art place. Run by Douglas Chrismas in what was formerly a Bank of America building—now painted charcoal grey—Ace draws European and American collectors to its museum-sized (or bigger) Motherwell, Warhol, Rauschenberg, Stella, etc., exhibitions. (Phone: 213/ 392-4931)

L.A. Louver, *55 North Venice Boulevard. . . .* Practically beach-side, a nine-hundred-square-foot show-space—sky-lit, white-walled—in a five-story brick building. British owner/director Peter Goulds (a former art professor at UCLA) began the gallery four years ago. Local and nationally known artists represented—including Robert Janz, Loren Madsen, Paula Sweet; plus David Hockney, Jim Dine, Jasper Johns, Frank Stella prints. (Phone: 213/ 296-6633)

Janus Gallery, *21 Market Street. . . .* Named for the Roman god Janus—who saw the future as well as the past—this gallery showcases younger artists as well as those already established. Half of the artists featured are West Coast based. (Phone: 213/ 399-9122)

Atelier Aix, *2919 Main Street. . . .* A gallery/boutique of photos, drawings, paintings, ceramics by local artists . . . plus trendy clothing—parachute originals, roller-skate T-shirts, body suits—that are hung like art! Its dramatic front windows are worth a trip in themselves. (Phone: 213/ 392-4982)

Art Garden, *228 Main Street. . . .* This plant store/gallery is owned and managed by Topo Swope—daughter of actress Dorothy McGuire

(Continued on page 170)



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VENICE, CA

(Continued from page 168)



PAMELA BARKENTIN

(1) Venice croissant-king Richard Mynatt of the long-long-queue Buttery bakery (2) Déco-diner exterior of Southern California's hottest new restaurant, Michael's (3) Michael's handsome super-chef/owner, Michael McCarty (4) In Venice, Sharon Smith,

and the late photographer John Swope. Changing art exhibitions . . . plus rare specimen plants hung in Philippine baskets. (Phone: 213/ 396-0766)

SHOPS

Brown's Hats, *68 North Venice Boulevard*. . . . Former London fine-arts teacher Anthea Brown has been designing/selling hats—Fedoras, veiled sailor hats, pancake hats, rolled hats—in her tidy navy-blue shop for the last four years. Prices: $16–$50. Anthea also stocks fine flowers to go on her hats. (Phone: 213/ 399-0181)

Cricket, *2025 Pacific Avenue*. . . . One-half block from the ocean, this shop stocks country French and English antiques, music boxes, silver, Moroccan rugs. The sole U.S. representative for Gien china from France. (Phone: 213/ 396-5922)

Dunaway-O'Neill Associates, *2716 Main Street* (Santa Monica). . . . Steps across the Venice/Santa Monica border, Faye Dunaway and photographer/friend Terry O'Neill have just opened a shop that, according to Mr. O'Neill, is "a reflection of all our tastes." To buy there: French antiques; paintings by women artists; dresses, coats, suits, and separates by Japanese designer Yoshie Inaba. (Phone: 213/ 392-8445)

Homeworks, *2913 Main Street* (Santa Monica). . . . A something-for-everyone shop with kitchen utensils "that nobody else has," Chinese toys, stationery, clothing. Owned by Bill and Annie Kahn—who believe in stocking only things they like and feel are well designed. (Phone: 213/ 396-0101)

Small-World Book Store, *1407 Ocean Front Walk*. . . . *The* place in Venice for magazines, paperbacks, hard covers, coffee-table tomes. Small art gallery in the back of the store. A must-buy—especially if you're on your first Venice outing: *Wet* magazine, the Venice "extremist-art" bimonthly.

The Buttery, *2906 Main Street* (Santa Monica). . . . Where all of Venice lines up (1000–1500 customers a day) to buy chocolate croissants and fresh wholewheat pasta from former computer-science professor Richard Mynatt.

RESTAURANTS

Café California, *2917 Main Street* (Santa Monica). . . . A mix of California-casual ambience, California wines, and French cuisine . . . where Bob Dylan and Muhammad Ali go to be treated like ordinary folk. Fabulous fish—fresh every day. The brick-floored patio gives a café-in-the-country feel. Menu changes daily. Open seven days a week. (Phone: 213/ 396-4122)

Robert's, *1291 Ocean Front Walk*. . . . Venice's original "beach-chic" dine-spot is now three years old. Specialties: salmon, trout, fancy sauces . . . superb desserts. Brunch on weekend; closed Mondays. (Phone: 213/ 392-4891)

West Beach Café, *60 North Venice Boulevard*. . . . Formerly The Casablanca Restau-

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Joe Famolare





right, diagnoses ailments through irridology: reading the iris of the eye (5) Mural by Thierry Schoonhoven at Windward and Pacific Avenues in Venice "reflects" buildings across street (6) Café California: French-good cooking in a California-casual setting (7) Anthea Brown used to teach fine arts in London, now makes hats in Venice (8) Venice couturiere Victoria Shields fits Bev-Hills customers in her home/studio, once a garage for beach trams

rant, this new-name, under-new-management California classic—white walls, fresh flowers on tables, bent-wood chairs—serves healthy exotic dishes such as hot scallop salads with apples and almonds . . . Oriental duck salads with slivered snow peas and bean sprouts. Closed Monday and Tuesday. (Phone: 213/ 399-1414)

Michael's, *1147 Third Street* (Santa Monica). . . . *The* restaurant-of-the-moment in Los Angeles. Opened in May, steered by young, handsome chef Michael McCarty—schooled at Cordon Bleu, L'Ecole Hôtelière de Paris, and L'Académie du Vin. Assisting McCarty: five more chefs, two apprentices. Casual/elegant waiters wear pink shirts, blue ties, beige trousers, Topsiders. Everything simple: white walls, white tablecloths, white dishes, curving baroque Christofle silver. The hottest reservation in town! (Phone: 213/ 451-0843)

Le Central, *3009 Main Street* (Santa Monica). . . . Opened six months ago, this jeans-and-T-shirt haunt has a blackboard menu, homemade desserts, a great diner feel. Open daily. (Phone: 213/ 399-9993)

The Pioneer Boulangerie, *2012 Main Street* (Santa Monica). . . . *The* place to Continental-breakfast on café and croissants; bakery on the premises. Open daily for lunch and dinner, too. (Phone: 213/ 399-7771)

The Sidewalk Cafe, *1401 Ocean Front Walk*. . . . On the boardwalk, noisy, *very* popular; sandwich-and-omelet menu. Good views of beach/boardwalk performers from red-and-white-awninged patio. (Phone: 213/ 399-5547)

SPECIAL SERVICES

Irridology: Sharon Smith, *38 North Venice Boulevard*, practitioner of holistic medicine, reads the iris of the eye to diagnose what's wrong with the rest of the body. (Phone: 213/ 392-2472)

California haute-couture: Victoria Shields, *11 Brooks Avenue*, is L.A.'s *only* custom designer. Ms. Shields whips up cashmere and silk originals that cost from $350–$700, has all of Beverly Hills coming to her for fittings—done at her home in a green-floored room hung with Chinese lanterns and livened with the recorded sounds of birds. (Phone: 213/ 396-4771)

Exercise: Room To Move, *312 Venice Way*. A three-women-owned dance studio/boutique/art gallery in what was once Venice's 1928 Post Office building. (Phone: 213/ 822-3032)

WHERE TO SKATE

Marina del Rey Skate Park, *12980 Culver Boulevard* (Marina del Rey). . . . A surrealistic-looking series of nine cement "skate pools" that draws cyclists, skate-boarders, and the roller crowd. Pools vary in difficulty. $3 for two hours; $9 all day. (Phone: 213/ 821-9997)

The Boardwalk. . . . Actually made of concrete, two miles of smooth-smooth skating along the palm-tree-edged Venice/Santa Monica beachfront. ▽

Edited by June Weir

The desert inspires Fernando Sanchez' clothes and life...a directional trend in color...the news in writing papers...and one-of-a-kind fashion collectibles

Sanchez' Sahara

"It's the ultimate hideaway," said Fernando Sanchez, on returning from his recent trip to the Sahara. A real travel buff, who has made five trips a year to North Africa for twelve years, Sanchez admits the influence of the Moorish world on his thinking. "I learned how to mix colors freely, often three or four together. I discovered the joy of clothes that could be layered and worn in all types of weather, both indoors and out. And, of course, I share their feeling for wonderful cotton fabrics." From his recent trip to the Sahara, Sanchez interprets the beauty of the desert in his fall lingerie and at-home clothes; he features the Tuareg people's favorite colors—black, indigo blue, and white—and their comfortable, fluid shapes.

On a twenty-day trip with seven friends, seven African guides, in four Land Rovers, Sanchez kept a sketch and photo book of his Sahara impressions.



● "The desert is my ideal bedroom. The starry sky is over you as you sleep in one corner of the enormous space. Temperatures drop from over one hundred degrees in the day to below thirty at night.

● "We live in a world of throwaways. We are based on consuming. In the Sahara—it is survival. Everything becomes essential. From the water you drink to the way you dress.

● "All around you is organic architecture built by the wind. The dunes look like a sea immobilized by the wind. It's perfection in landscape."

(*Continued on page 174*)



Ricardo Bofill and Fernando Sanchez



From Sanchez' Sahara notebook . . .

Young Tuareg women



The regal attitude of the Tuareg people (above), nomads who live in the mountainous central region of the Sahara, where conditions are at their harshest, made a strong impression on Sanchez. Their clothes—pieces of draped fabric—are almost Biblical in form and inspired Sanchez' recent robes and caftans (left). The Tuaregs are often called "the blue men" because their favorite cottons are dyed an indigo-blue color that rubs off on their skin. As Sanchez observed, "People born in this space are really aristocratic. You cannot imagine their beauty." Sanchez finds that the Sahara "cleanses your eyes and spirit."

The solitude of the Sahara desert colors inspire Sanchez' robe (above)

Crown Royal

BLENDED CANADIAN WHISKY. 80 PROOF. SEAGRAM DISTILLERS CO., N.Y.

It also holds the world's finest whisky.

Crown Royal from Seagram. Diamonds from Harry Winston, Inc.

Dry lips?



If you have dry lips or sore lips, you need Blistex, the medicated ointment in the tube. Blistex soothes and softens cracked, chapped lips, no matter what makes your lips that way! It's also great to help heal fever blisters and cold sores.

Blistex – The lip soother

CANKER SORE?

Now you can get comforting, temporary relief from canker sores and denture irritations with soothing Kank-A. Kank-A is effective because it acts as a protective covering that prevents more irritation from food and saliva. So soothing Kank-A gives you real relief while it lets Nature heal your sore mouth! At your favorite drug store.



From the makers of Blistex, Oak Brook, IL 60521

VOGUE'S

View

Continued

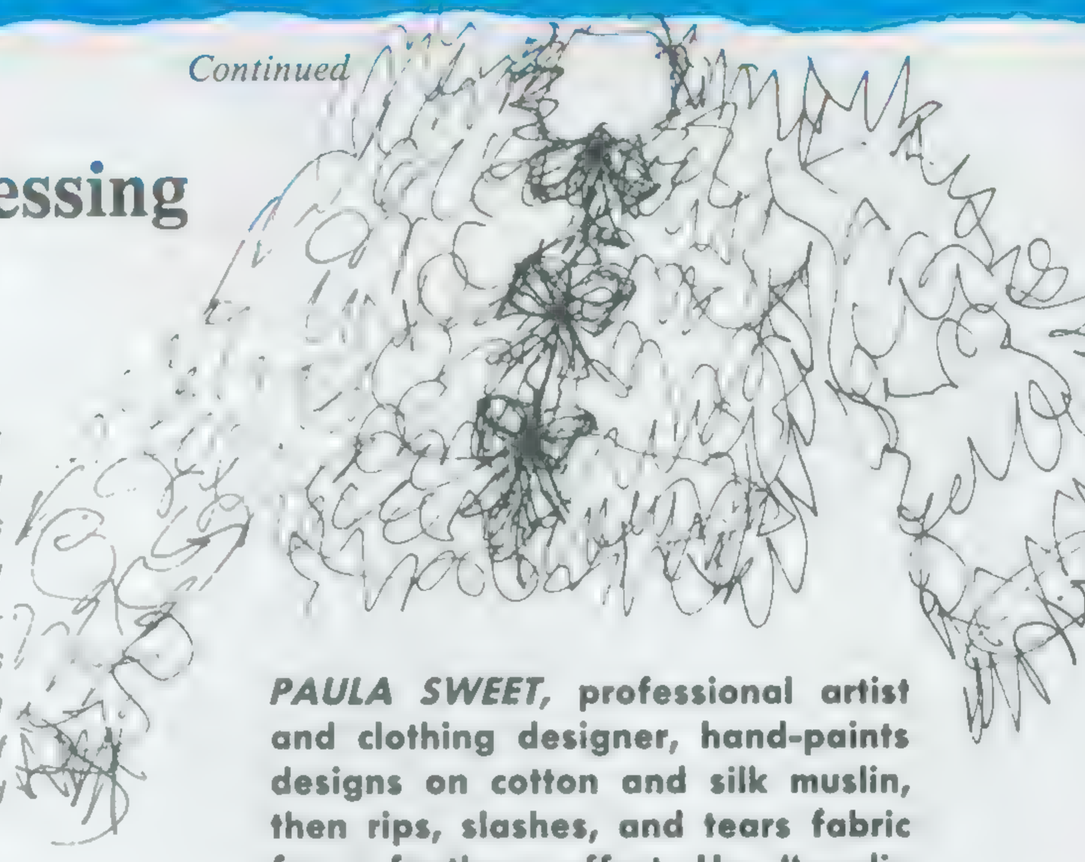
One-of-a-kind dressing

"Wearable art" from five California designers

California artists making clothing and accessories have come a long way from hippies dipping tie dye, observes Vogue's San Francisco editor, Sharon Harts Wick. They are producing pieces of "wearable art"—of museum quality—and are being recognized nationwide.

The artists represented here all have a timeless or modern approach to their one-of-a-kind creations. And while they come from varying backgrounds—some are established artists, others are commercial clothing manufacturers—they all find making one-of-a-kind clothing a satisfying challenge to their creativity. As Paula Sweet says, "I like the idea of a moving object, instead of a static piece of paper."

Many boutiques, especially in the competitive Beverly Hills area, are devoting space to these one-of-a-kind clothes, as they find people are more and more interested in buying something lasting and special. Treating "the body as a canvas" satisfies both designers and customers.

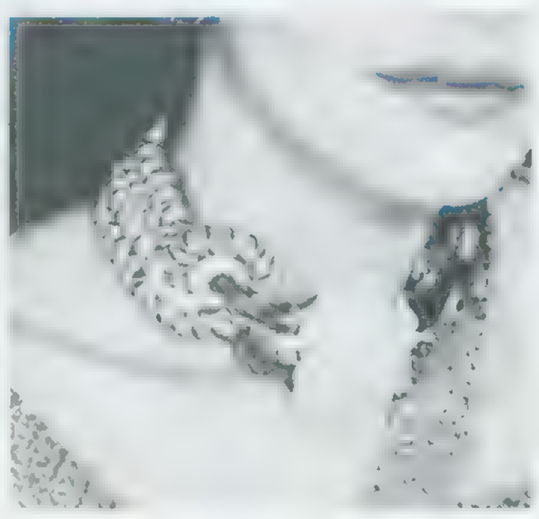


***PAULA SWEET,* professional artist and clothing designer, hand-paints designs on cotton and silk muslin, then rips, slashes, and tears fabric for a feathery effect. Her "muslin minks," one, *above,* are best sellers.**



Using techniques mastered in her native Japan, **Kyoko Matsumoto** *hand-paints and wax-dyes silks. Clothing designers* **Jeanne Allen** *and* **Marc Grant** *work these clear-color abstract designs into beautifully quilted evening jackets (left).*

Interwoven in hand-spun and dyed silk cord are curtain pulls from ancient China, shark vertebrae, bits of shell and glass, a flashlight lens. **Alex Maté** *and* **Lee Brooks** *expand our sense of fine jewelry (right). Their work has been displayed in museums. But Alex and Lee prefer that their jewelry be worn; "the body becomes a palette for self-expression."*



I. Nobu

For Spanish-born **Carlos Arias,** *making one-of-a-kind sweaters means mixing unexpected yarns for texture contrast, developing new stitches, playing with color. Left: his angora and rayon evening sweater, with jet beading.*

Margaux Dolen and **Elia Haworth** specialize in soft sculptured clothing. Elia hand-paints fine silk fabrics in natural motifs, inspired by the verdant coastal area north of San Francisco, where the designers work. Margaux designs the clothes. Finishing touches reflect couture workmanship—the images are trapuntoed and embroidered with beaded accents. Relief sculpture to wear! *Above left*: trapuntoed and beaded silk coat in shell motif.

(*Continued on page 178*)

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Two questions to ask yourself when choosing a low tar:

#1. Just how low in tar is it?



10	11	9	12	13	9	14	11
MG. TAR	MG. TAR	MG. TAR	MG. TAR	MG. TAR	MG. TAR	MG. TAR	MG. TAR
0.8 MG. NIC.	0.8 MG. NIC.	0.8 MG. NIC.	0.8 MG. NIC.	0.9 MG. NIC.	0.8 MG. NIC.	0.9 MG. NIC.	0.8 MG. NIC.

#2. Can I go lower and still get good taste?

Yes.



Golden Lights™

As low as you can go and still get good taste and smoking satisfaction.

Source of all 'tar' and nicotine disclosures in this ad is either FTC Report May 1978 or FTC Method. **Of All Brands Sold:** Lowest tar: 0.5 mg. 'tar,' 0.05 mg. nicotine av. per cigarette, FTC Report May 1978. **Golden Lights: Kings**— 8 mg. 'tar,' 0.7 mg. nicotine av. per cigarette by FTC Method.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

BRIDE'S brings you the essential guide for today's cook-it-together couples

Beginners' Book of Beautiful Food

Two cooks are better than one *...and a lot more fun!*

The first "team" cookbook to help you and your man prepare truly scrumptious dinners for two—four—and six!

You love to make spaghetti. He can turn out neat scrambled eggs. But the cupboard still looks pretty bare. You stare into the wide-open spaces of the refrigerator . . . and it's "blah" hamburgers once again.

You know you need help. What to do? Reach for . . .

The cooking guide that's perfect for newlywed novices ...and a boon for every (busy) modern couple!

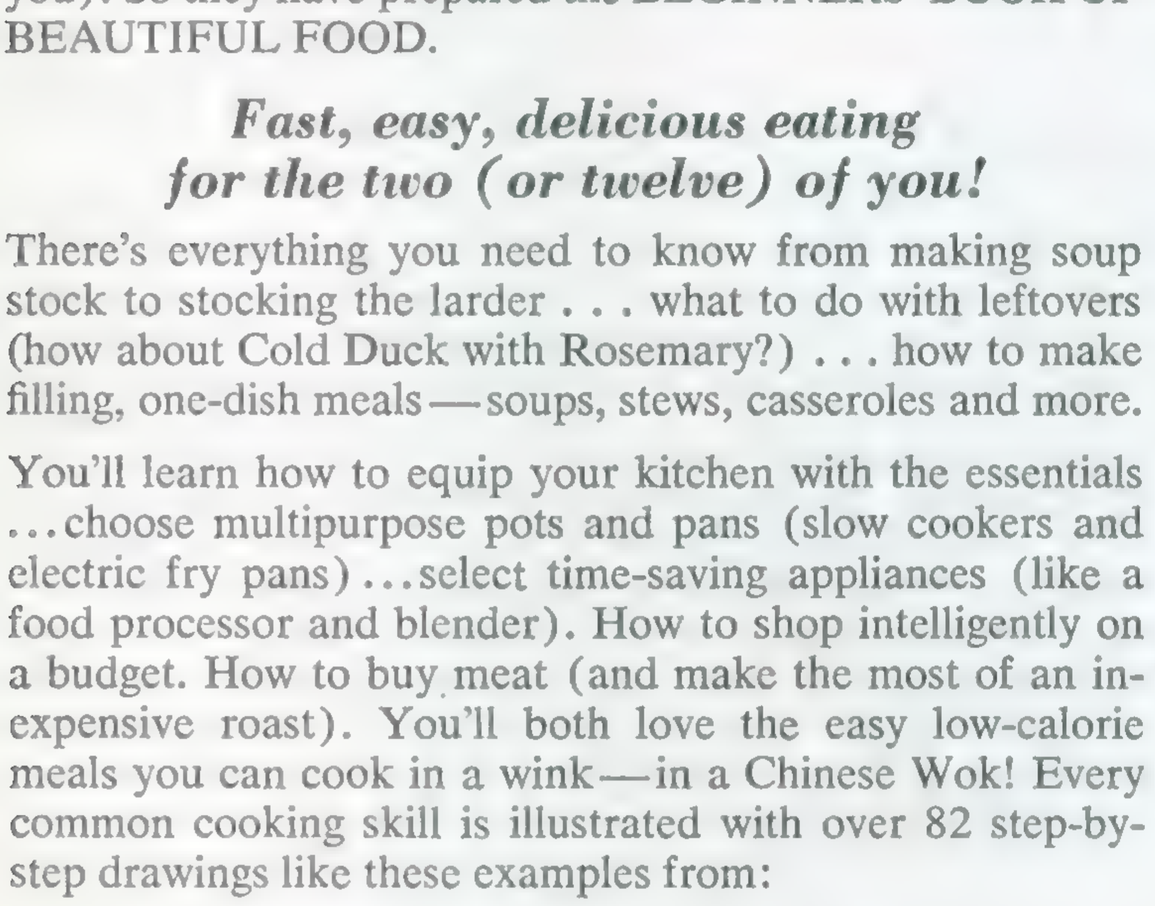
Author Irena Chalmers—and the expert editors of BRIDE'S magazine—know that today's active lifestyle demands menus and meals that can be planned around a full working day for *both* of you . . . and whipped up in a jiffy (by both of you). So they have prepared the BEGINNERS' BOOK OF BEAUTIFUL FOOD.

Fast, easy, delicious eating for the two (or twelve) of you!

There's everything you need to know from making soup stock to stocking the larder . . . what to do with leftovers (how about Cold Duck with Rosemary?) . . . how to make filling, one-dish meals—soups, stews, casseroles and more.

You'll learn how to equip your kitchen with the essentials ...choose multipurpose pots and pans (slow cookers and electric fry pans) ...select time-saving appliances (like a food processor and blender). How to shop intelligently on a budget. How to buy meat (and make the most of an inexpensive roast). You'll both love the easy low-calorie meals you can cook in a wink—in a Chinese Wok! Every common cooking skill is illustrated with over 82 step-by-step drawings like these examples from:

HOW TO MAKE CRÊPES





Seductive, romantic candlelight dinners you can fix in merely minutes!

You've both had a hard day out there. Wouldn't it be lovely to treat yourself to a sexy (but simple) candlelight dinner at home? You can easily create the proper atmosphere and enjoy easy to fix but elegant international mini-feasts like:

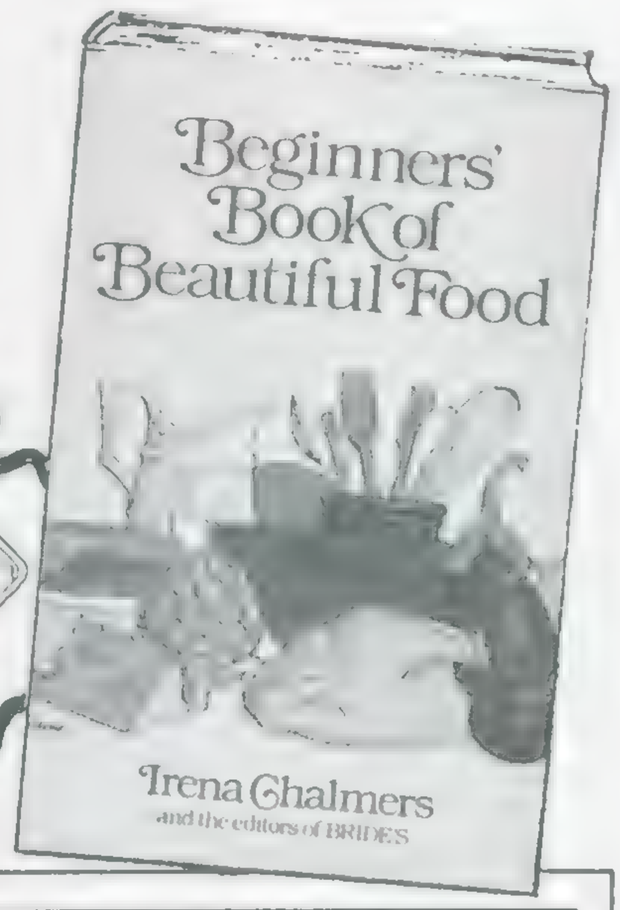
Shrimp with Garlic
Roast Cornish Hens with Vegetables
Caramelized Pineapple

Pears with Prosciutto
Chicken Kiev
Crêpes Suzette

Mediterranean Mussels
Veal with Lemon and Parsley
Cherries Jubilee

And there's more...
BEAUTIFUL FOOD wouldn't be complete without a basic guide to wine (on a budget) and cheeses. Plus chapters on calorie counting, nutrition, table setting, making bread . . . even having ice-cream-parlor parties.

SPECIAL BONUS!
Handy combination pot holder and special easy-grip jar opener in one—yours FREE with copy of BEGINNERS' BOOK OF BEAUTIFUL FOOD.



Order today and if you are not delighted, you may return the book within 10 days for a complete refund. Send your check or money order for $8.95 (plus $1 for postage and handling) total of $9.95 to: CONDÉ NAST BOOKS, P.O. Box 3308, Grand Central Station, New York, N.Y. 10017.

For charge orders to: AMERICAN EXPRESS, VISA or MASTER CHARGE, include your card number, expiration date and signature.



Alan Austin

A classic costume of fine Italian wool. Fall's new, trimmer shape is bordered in luxurious braid and interpreted in Black or White only. To be worn with the sheerest silk georgette shirt in floral print with scattered golden flecks. All, made expressly for Alan Austin.

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Calvin Klein
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IVEY'S DESIGNER SPORTSWEAR
IVEY'S CAROLINAS: CHARLOTTE & RALEIGH
IVEY'S FLORIDA: ORLANDO & JACKSONVILLE

VOGUE'S
Vienna

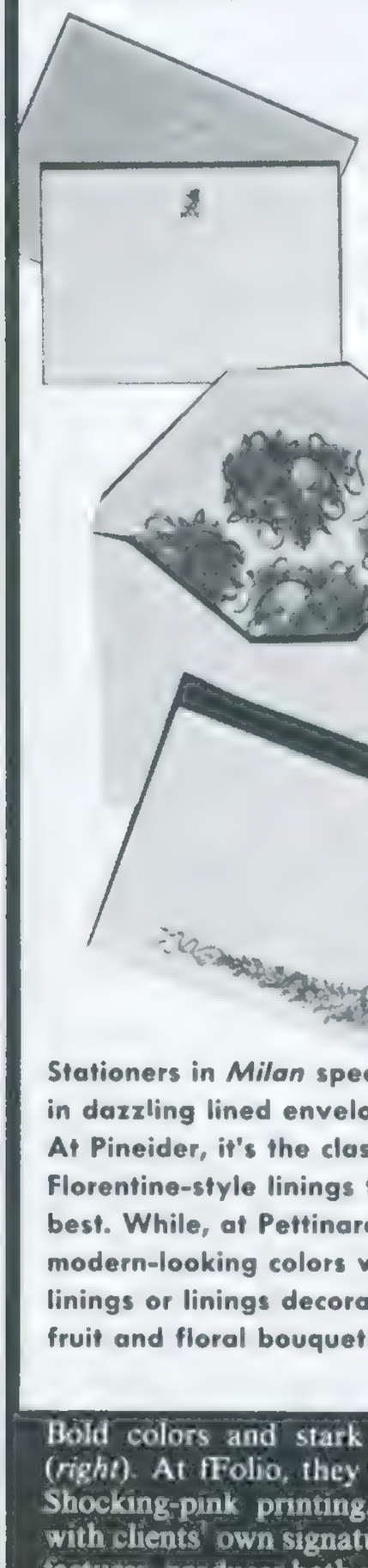
Personal papers

Next to a whisper, the most intimate form of communication is the letter. Happily, people today are rediscovering the joys of letter-writing, and of writing papers.

On both sides of the Atlantic, the latest trend in writing papers is: individualize. Whether you're sending an engraved invitation or a casual note, it will look more modern if you give it a spark of your personality. Be bold with color—mix yellow with white, bright green, and turquoise—if that's your style. If you're more traditional, look into crests and coats of arms—they're staging a comeback. Have your signature printed on note-size cards—it's your personal stamp that's important.



In Paris (*above*): **The Letterbox features fantasy note cards, and embossed white-on-white papers (so delicate, they look like doilies). Marie • Papier shows hot-pink envelopes in all sizes—from teeny to jumbo. Paris designer Sonia Rykiel personalizes her stationery with hand-drawings.**



***In* Washington, DC,** *tradition reigns. Copenhaver, the city's leading stationer, does a big business in engraved crests (left).*

If you've been in Paris recently and looking for postcards to send back home that are not the usual Eiffel Tower-types, you might have discovered one popular series called, "The Great Names of Photography." Photographers from all over Europe are part of this visual venture edited by AGEP. The best-liked subjects show romantic young women in pensive poses or, in a completely different mood, packs of wild horses running free. David Hamilton is the current top-selling p.c. photographer.

Stationers in *Milan* specialize in dazzling lined envelopes (*above*). At Pineider, it's the classic Florentine-style linings that sell best. While, at Pettinaroli, bright, modern-looking colors with gold foil linings or linings decorated with fruit and floral bouquets look terrific.

Bold colors and stark graphics are the news in New York (*right*). At fFolio, they like a white card, green envelope, with Shocking-pink printing. Also popular are note cards printed with clients' own signatures. Private Papers, a New York manufacturer, produces both sophisticated papers and amusing cards—like note pads in animal shapes, jigsaw-puzzle invitations.

(Continued on page 180)

The Dynamic Duo.



Exercise your body. Ten-O-Six your face.

If you think running does great things for your skin, add Ten-O-Six Lotion to your daily habit and get ready for a beautiful surprise. Ten-O-Six is the antiseptic deep pore cleanser that tones, firms, conditions, sloughs, revs up circulation and revitalizes your skin. Twice a day, every day. Ten-O-Six Lotion. Ok?

Notice the shoe on this page? It's the Bonne Bell 10K Running Shoe. Made by Etonic,® it combines beauty, function and comfort. Stick with us, we'll keep you lookin' good all the way. BONNE BELL

Lakewood, Ohio 44107

Walking, working, laughing, loafing, dancing, romancing, snuggling, sleeping...

24 hours later... your mascara still looks fresh!

Maybelline's Fresh Lash™ 24-hour mascara that conditions, too!



Maybelline®
Fine make-up sensibly priced.

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Continued

Fashion finds from China . . .

When Anne Kampmann, a Vogue fashion editor, returned from her trip to China with Nancy Kissinger (see pages 190–205), she brought back Chinese versions of the all-American favorite—the T-shirt—in the thinnest cottons and pure silks. Her friends coveted her Chinese finds. An inveterate New York shopper, Anne found the stores in China just as crowded as Bloomingdale's on Saturday. An interpreter made her shopping easier. Anne, however, did find a few English-speaking clerks in the People's Department Store. High on her list of Chinese shops: The Friendship Store, a chain all over China, catering to foreign visitors; the Number One Department Store in Shanghai; and the Beijing "Hundred Products" Store.





Chinese versions of Fruit of the Loom undershirts in all silk (above and left); YSL look-alike cotton striped T-shirt (below)



Perfect for running around Central Park: Chinese long-johns and T-shirt in the finest écru cotton



. . . American style

The Chinese women who met Mrs. Kissinger were fascinated by the way Christiaan had cut her hair. Soon, he found himself becoming the "Ambassador of Hair." He was just as interested in the Chinese as they were with his expertise. He was keenly aware of a new trend: Chinese women having permanents to make their naturally straight hair curly. He, too, went shopping and found all the hair ornaments (*right*) in Shanghai at the Number One Department Store. From barrettes to headbands, the influence was American.

(Continued on page 184)

Here in Saronno, we do it all for love.



Just as we have been doing for over 450 years. Ever since Amaretto, the drink of love, was first created in our little town.

To this very day, nobody makes love the way we do in Saronno. Here, we still make our beautiful Amaretto as we have for centuries. We allow the flavor to develop slowly, until it is elusive and mysterious. Until it is so soft and full, it brings neither a tear to the eye nor a bite to the throat. (Such is not love, *caro*.)

You can taste our exquisite Amaretto di Saronno straight up, or on the rocks, or in an intriguing mixed drink. You will see that with love, anything goes.

But please remember. Amaretto di Saronno is the one original drink of love. There are other amarettos you can buy. But why fool around with love?





For free food and drink recipe books, write: Dept. 24, Foreign Vintages, Inc., 333 Jericho Turnpike, Jericho, New York 11753.

Liqueur 56 proof. Imported by Foreign Vintages, Inc., Jericho, New York. © 1978

Amaretto di Saronno® The Original.

From the Village of Love.

who says my woman can't wear jeans?



valentino™

viva

Martha's
Elizabeth Arden
Macy's NYC
Tony Anton

Lester Melnick
Sakowitz
Swansons
Kreegers

Joseph Horne
Gidding-Jenny
Jacobsons
Younkers, Inc.

I. Magnin
Nordstroms
Bullock's Wilshire
Diamonds

How to radiate a healthier, more attractive, more confident you

Learn the new, natural way to realize your own unique lasting beauty potential

Would you like to have hair so naturally alive it looks terrific even before you set it?...A body so trim and taut it looks its best in any kind of bathing suit?... Skin so healthy it simply glows?

You *can* have all this, plus a new energetic outlook on life. Glamour's new health and beauty program will show you—step-by-step—how to make the most of your own unique potential for *looking, feeling, and actually being more beautiful.*

A complete shape-up program to revitalize your life

This shape-up program for today's active woman will teach you why your most important beauty options have as much to do with health as beauty.

You will learn why the vitamins you take are as important as your makeup. And why picking the right sport or exercise is as important as picking the right clothes.

In short, you'll quickly learn everything necessary to build a healthy foundation for a lifetime of vibrant good looks.

This new total beauty plan contains *no secrets, no fads, no miracles.* Just page upon page of practical, sensible, up-to-date advice by experts in every field of health and beauty ... written in a clear, easy-to-follow style, with helpful diagrams and photographs—many in full color.

Here's just a small sample of the many valuable things you will learn:



SKIN How to be your own skin expert. • Sun sense for beautiful skin—without burning. • 6 ways to get rid of hair you don't want. • How simple stress can cause unsightly acne. • Bare body beauty spoilers. • Why your skin is the "mirror of your body."

HEALTH Your 3 most important areas to better health. • How emotions play tricks with your looks. • Learn to spot the "early warning signs" of bad health. • 4 ways to get more energy. Plus 4 ways to keep it! • What vitamins *will* and *will not* do for you.



BODY 6 questions to ask yourself before you diet. • A practical new low-cost, low-calorie diet. • The right exercise for each problem area of your body. • A doctor explains misconceptions about body sag.

HAIR ph and protein: separating fact from fiction. • 6 top hairdressers on how to live with your hair. • When is the best time to change your hairstyle. • Solving your hair problems.

MAKEUP Avoiding the 8 most common mistakes. • How to become your own makeup artist. • Solving your biggest eye makeup problems.

COSMETIC SURGERY Understanding your motives before surgery. • Breasts: what doctors *can* and *can not* do.

Plus "Beauty on-the-go"

It's a special "program within a program" for today's busy, active woman. Exciting new ideas for quick hairsets, makeup and exercises. Plus ingenious ways to diet even when you're on the run.

Get this important program on a 30-day no-risk trial basis

We feel certain that our program will teach you how to unlock your beauty potential. Our confidence is based on Glamour's more than 40 years of helping millions of American women look their healthy best.

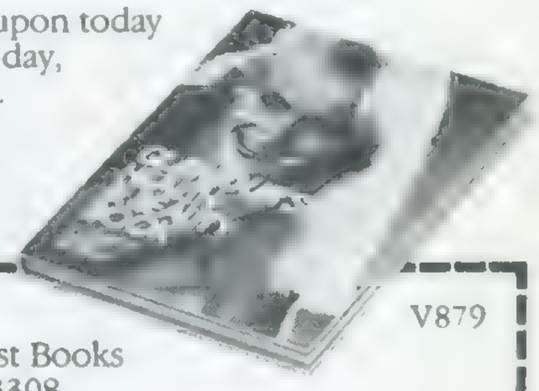
We invite you to try the program for 30 days at no risk to yourself. Put its advice to work for you. Within only a week or two, we feel a healthier, more confident, more attractive you will emerge. There will be a noticeable difference in the way you look and feel about yourself. A difference you'll see reflected in the mirror and in the satisfying new ways people react to your presence.

If for any reason you feel that the program doesn't do all we have said, you may return it within 30 days for a prompt, full refund.

Mail the coupon today. Get a head start on a healthier, more active, more satisfying life.

This valuable and unique program has just been published in book form by the editors of Glamour Magazine. It's called "Glamour's Health & Beauty Book." And it costs only A small investment for the beauty dividends it offers.

Mail the coupon today for your 30-day, *no-risk* trial.



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Please rush me a copy of "Glamour's Health & Beauty Book" for only (plus 70c for postage and handling) total: per copy. I understand that if I am not satisfied with the book in any way, I may return the book within 30 days for a prompt refund. Please make check payable to Condé Nast Books.

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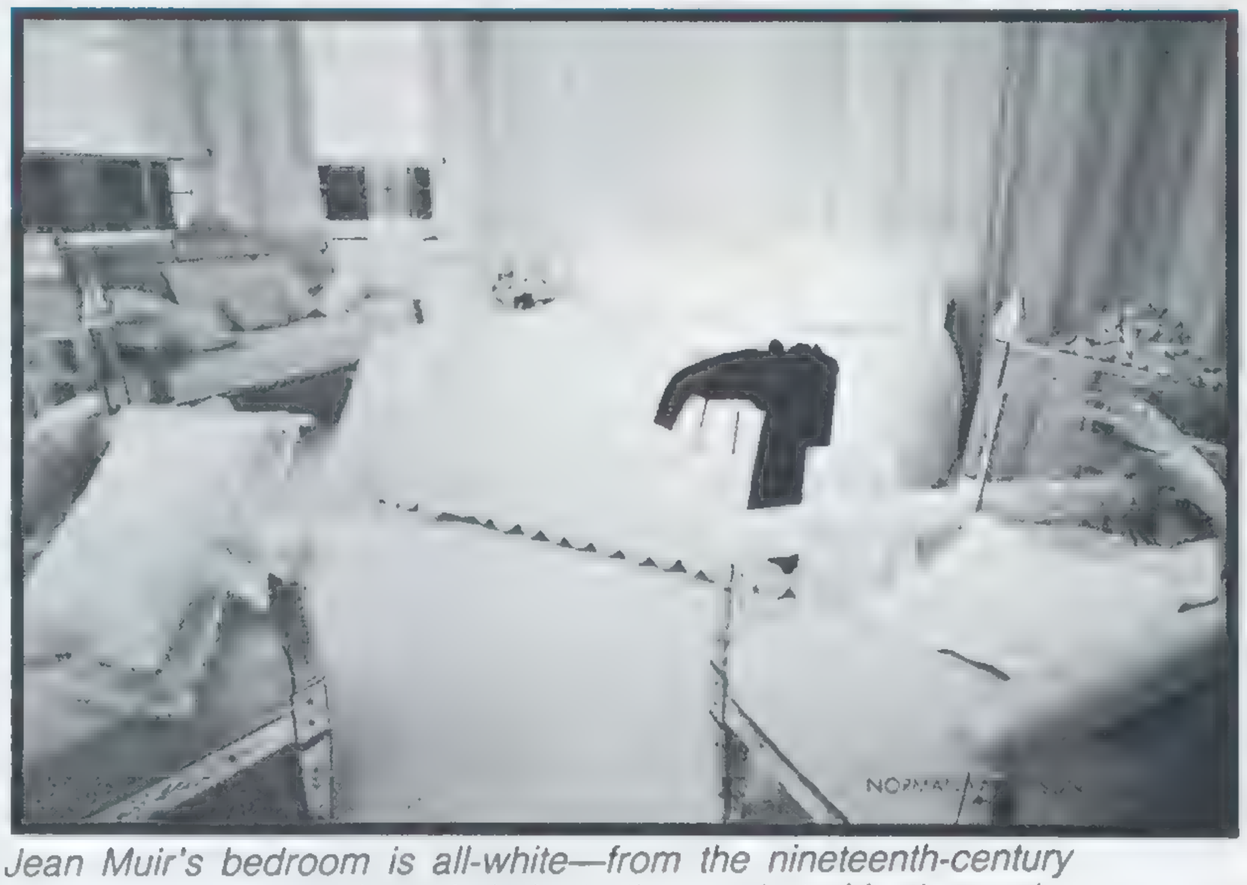
View

Continued

New: white on white

White is fast moving into a top color spot. From home furnishings, flowers, fashions, furs, and even fronts of boutiques—the all-white look gets a stronger, more directional impact by playing up white with more white.

Take London designer Jean Muir's enormous white flat, where her entire bedroom (right) is a cool, refreshing haven of different textures, patterns, and objects—all snowy white and glass. Or walk along one of the world's great shopping streets—the via Montenapoleone in Milan or New York's Madison Avenue—and suddenly there is a world of white capturing your eye—in florists' windows are stalks of white lilies, bunches of white roses. In fashion, the all-white look of summer linens or the incoming winter white furs look right. Some experts feel this incoming white-on-white trend is part of our desire for calm, privacy, and seren- Whatever it is—white is in



Jean Muir's bedroom is all-white—from the nineteenth-century Venetian mirrored sofa and chairs to the crocheted bedspread

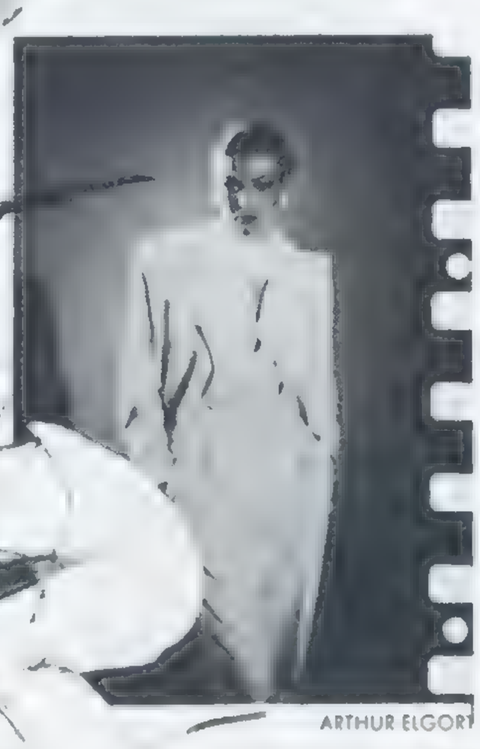


"It's the new basic color," believes Bill Blass, as he shows one of his short fur jackets in white mink from Mohl. Bill plays up the pristine look with a long white dress, white gloves, and white head feathers.

From New York, Paris, London, and Milan —white is directional



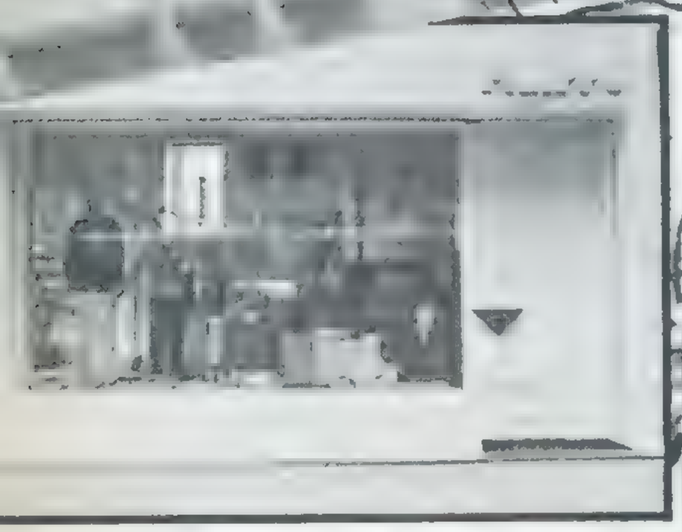
All-white paper doilies in heart, square, and rectangular shapes are the newest way to do handwritten menus, invitations, or brief notes. From Paris stationery shop, Marie • Papier.



Yves Saint Laurent adores white and he uses it lavishly in his home and garden, as well as for his clothes. Here—one of his best-liked all-white suits. Private customers have ordered this pure white wool suit with either pants or a skirt.

Tiny white pottery urns holding stark white branches and snowy ceramic flowerpots with mini 'mums make a handsome all-white display in a little boutique along Milan's famous shopping street, via Montenapoleone.





Filippo, one of Madison Avenue's most eye-catching boutiques, has a lacquered white exterior with white foot-high letters spelling out the name.

There's a growing trend to pure white floral bouquets. Mary Wells Lawrence, André Oliver, and Saint Laurent like all-white flowers. A wicker basket of white auratum lilies (left) is from Parrish Woodworth, where white irises, roses, calla lilies are also popular.

(Continued on page 186)

"I'm More satisfied."



"I get great, satisfying taste with More. And More is 120mm long, so the taste lasts longer. That's why I get an *extra* measure of satisfaction.

More also has the style that could only come from a long, slim, brown cigarette. I'm much more satisfied with More."

More. For that extra measure of satisfaction.



Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

23 mg. "tar", 1.7 mg. nicotine av. per cigarette, FTC Report MAY '78.

© 1979 R J REYNOLDS TOBACCO CO

VOGUE'S

View

People are talking about... Easy changes from summer into fall...what's right—and wrong—with broad shoulders...news from the jeans people: it's a skirt!

In this year of serious, correct, pulled-together clothes by day, all-out glamour at night, what are women thinking of, when they think nighttime dressing? It may well be an evening skirt. They're available, for fall/winter, and they're hardly modest: take a look at Halston's "flamenco" skirt; Calvin Klein's tiered taffeta, over pants. Women have always loved long skirts; now, they're showing their affection: Adele Simpson's black velvet skirt with taffeta apron is a top-seller; at Mary McFadden, her bouffant taffeta skirts are on almost every order. . . . What else are stores stocking up on? One informal survey found suits, special blouses, and skirts—skirts, everywhere. Very few pants. And, in evening clothes, it's floor-length—not shorter—that's selling. . . .

"Great design, this season, has more to do with sleeves than broad shoulders"

If you've always envied a man his striped rep tie or hatband, cheer up: Just now in the stores is a new line of blazers—in authentic English "public-school" and university stripes—made by Harrow. And they're designed for women. Some jackets carry Old College insignias, supplied by the company in England that's produced them for the last hundred years. . . . Shoulders. At first glance they're everywhere this season, lined up like so many stiff little soldiers. And you hear about shoulders everywhere you go—no wonder the confusion and strong reactions.

But the real point is: if they're not done right—no matter what anyone says—shoulders fall in the category of fashion-traps-to-be-avoided. What isn't right: anything that looks and feels exaggerated, distorted, overstuffed. When they are right, you're hardly aware of what—if anything—is going on inside. You're aware only of a clean line that starts from the shoulder.

Some of the prettiest "shoulders" have less to do with shaping than with a new kind of ornamentation. You see it in evening sweaters—with colored stones or beading or a metallic design worked out—discreetly—on the shoulder.

And some of the most appealing changes in shape this fall are changes in the look of sleeves—done in very subtle, inviting ways: the sleeve on Mary McFadden's small black taffeta jacket . . . the slight "curve" to a sleeve on Halston's soft suits . . . or the soft "dimpled" sleeves you see on all the Perry Ellis jackets and sweaters—in their own small way, they make some of this season's biggest (and easiest-to-live-with) differences!

By now—by the end of summer—we're all looking for the same thing: something that will add life to what we're wearing now, something to start us toward fall.
A little delight . . . without a big, between-seasons investment.
What will do it? An accessory that's fun, that's got some color and shine:
Some metallic braided cord—copper-colored, pewter, or rose—to tie back a ponytail.
A glossy enameled pin—to close a shirt collar—that's shaped like a bow . . . or a tiny corsage, made of pheasant feathers, to tuck into a sweater or hair. Scarves can make a difference: whether it's a length of crisp iridescent silk to wrap around your waist, a short accordion-pleated oblong for a neck-tie, or a thin metallic knit muffler. Heightened color and texture are what gets you going. . . .

What's newest with designer-jeans people? Skirts. But when Stephen Burrows, Calvin Klein, Ralph Lauren, Anne Klein and Company take it on, the old-standby "jeans skirt" is coming up with new life—in corduroy, velvet, cotton chintz, moiré . . . . What's making it in the fur market, right now: a newly revived slew of shorthairs—colored mole, squirrel, beaver, Persian lamb, muskrat. They take the shape . . . . There's more thought about fabric design, new fabrics, quality materials, these days, and more young people tackling the science of fabrics. One young New Hampshire woman, Deborah Abbott, has gone from graduate studies in costume design to designing her own fabrics . . . to a cottage industry of weaving her own wools, spinning her own yarn, even—with her husband—raising her own wool-producers: a flock of eighty ewes. The result: rich, hand-woven wools in great color mixes. Designers Mary McFadden and Catherine Hipp are using them . . . .

Titanium, the space-ship metal, could be the new serious option in fine jewelry material. It's silvery-grey in color, extremely lightweight, and, when charged with electrical current, can permanently take on designs in a broad, deep-color range. Englishman James Brent Ward has been researching a titanium-to-jewelry process; New York jewelry artists—including Robert Lee Morris, Ted Muehling, Thomas Gentille—are so excited about its potential, they're planning to make titanium pieces and exhibit them at a show at New York's Artwear gallery next year.

Comic-book heroes—Batman, Spider-Man, Wonder Woman, etc.—aren't just kiddie TV stars, and hot heroes at college bookstores, now; they're popping out in fashion, too. Giorgio Sant' Angelo's talking about his "Wonder Woman" bathing suit; Mary McFadden showed a vaguely Superman-inspired heraldic sweater for fall. With all the fashion bits that are around—Mylar-starred hair combs, laminated glitter "pow!"-type pins—The Incredible Hulk and co. are ruling kings. (The Hulk, by the way, makes public appearances. Marvel, his publisher, books him and other Superheroes for parties and benefits. Price: $600/day plus expenses, each. Superheroes don't come cheap.)

—KATHLEEN MADDEN



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art/j.y. malbos foto/biliotti

Marco Martini

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American Style In Action

A VOGUE FIRST IN CHINA- THE STORY BEHIND THE TRIP.... AND THE CLOTHES

China...it's the one trip now everyone wants to take. We've wanted to do it for a long time, but we wanted to do it differently.. Not simply to go and to photograph and come back with "a first," but to bring something unique—and uniquely American—to the experience. And, as you'll see on the next sixteen pages, we were able to do it just as we planned.

What made it work? To begin with, we went to China with Nancy Kissinger, a woman who not only represents what's best in American style, but who also represents a special Chinese-American friendship which she shared with Vogue. And we went to China with the best American clothes...clothes that have the vitality, the ease, the unmistakable attractiveness that distinguishes American fashion whenever and wherever you see it

Once we had the go-ahead for the trip, getting the clothes was the easy part. Because we knew where to look—and we knew what we were looking for. We went to American designers who have their fingers on the pulse of women today; designers who provide answers. The point is: any woman with a modern (read active) life, no matter who she is, no matter where, demands certain things from her clothes. And from the moment we knew Nancy Kissinger was going to China with us, the reality of those demands was established.

For day, that translates to clothes that enable a woman to present herself in an easy but pulled-together way, a way that's always appropriate, always attractive whatever the situation. The situations in China are special, but they stand for the kinds of everyday demands women face and have to dress to meet. (The only difference—and it's a slight one—in the way Nancy travels. When she wears a suit, it s a suit with a skirt. She never knows who'll be there to meet her plane, and pants—an easier way for most of us to go—may not be "correct.")

At night—and this also holds true for everyone—the level of dressing changes. In China, you won't see anything "evening"; nothing was scheduled that required that kind of dressing. In Tokyo, our jumping-off point, the situation was different,and you'll catch a glimpse of Nancy at her "most dressed."

All of the clothes—day and night—all of the options exist within the New York collections. Nothing was made-to-order for this trip; everything is available right across the country. And while we didn't look at clothes for their "news value," we found that the clothes on the trip represent the best of what's ahead for fall, whether it's a soft suit, a 7/8-length coat and skirt, an all-out beaded evening jacket (the find for Tokyo).

What stands out—again and again—in all the choices is the lack of anything faddy or fashion-y. These clothes sailed through a jam-packed China tour and kept going—on a month-long Far East visit that followed for the Kissingers. Wherever Nancy went, the clothes worked. And worked in a way no fad or "fashion statement" could have. She said it best: "They're clean, attractive, there's nothing excessive about any of them. These are the clothes you always want to be dressed in."

In that is the real secret of American style—and it comes across instantly on the pages ahead. When you see Nancy Kissinger, you see a woman who looks well dressed, never overdressed. A woman who's relaxed about—and in—whatever she's wearing. We proved it in China; it holds up anywhere—you can't ask for more in fashion now and you shouldn't settle for less.

ON THE VOGUE CHINA TRIP WITH NANCY KISSINGER

EDITOR: **Anne Kampmann**
PHOTOGRAPHER: **Arthur Elgort**
ASSISTANT: **Ross Whitaker**
HAIRDRESSER: **Christiaan**

Information on all the clothes appears on the next to last pages of this issue.

EN ROUTE...

Nancy and Henry Kissinger, above, on the first leg of the trip—New York to Tokyo. (Her "great traveling suit"—you'll see it again later—Geoffrey Beene's houndstooth checked jacket and skirt, soft challis blouse). Below, arrival at Narita Airport, Tokyo. Dr. Kissinger stayed in Japan for meetings of the Trilateral Commission. Nancy Kissinger—and Vogue—went on to China. (Later, the Kissingers returned together for a private visit.)

What follows: a very special look at China, at American style, and at a woman who represents that style at its best, Nancy Kissinger.

On the next fourteen pages you'll see Nancy in this season's most attractive new clothes photographed during a first—unforgettable!—Vogue-in-China adventure...

Arthur Elgort



Nancy Kissinger, right, enjoying one of the delights of Shanghai—a walk along the Bund, now called the Zhongshan Road, which separates the city into two worlds. On the eastern side in a park along the river people stroll, relax, watch the boats. On the western side office hotels, people rushing . . . all the business of a crowded, energetic city. . . . At the Great Wall, above, left to right, Nancy, Madame Ge Yiyun who accompanied our group in Beijing (Peking), and Madame Zhao who was with us throughout China. Both women are from the Ministry of Foreign Affairs. Nancy's wearing Calvin Klein's easy suede Samarkand jacket over a cashmere sweater and flannel pants, for warmth, for ease in moving around.

China

IN

Everywhere
in Shanghai, masses
of people descend...
always in
great friendliness

now





All around, a sense of exhilaration...

Inset, above left: Summer Palace pleasure—open boats for the most comfortable sightseeing. And the setting, here, for tea—Nancy Kissinger and Mme He Liliang (wife of Foreign Minister, Huang Hua) who was with us in Beijing (Peking) . . . and who hosted—in Nancy's honor—an extraordinary "Peking" Duck Banquet (you eat every part of the duck, each prepared a special way). . . . Directly above, the view from Kunming Lake. . . . Opposite, with Mme Zhao Jia in one of Palace courtyards. Mme Zhao accompanied Nancy when she made her first China trip. She was waiting at the airport this time—just one example of the great hospitality and thoughtfulness our travelers met everywhere . . . Nancy's wearing a ruby alpaca 7/8 coat and wrap skirt, black bouclé sweater from John Anthony (The Chinese loved it—the ruby color is a symbol of happiness!).

In China now

The Summer Palace, Beijing —the city's favorite "park." Crowds of school children with bright-color[illegible]es.

Arthur Elgort

...ancient treasures revealed, restored...

Above, on the steps at the Great Hall of the People, Beijing. . . . In the Forbidden City—near right, at one of the gates, a huge bronze guardian lion. Center, the extraordinary stair terrace at the Hall of Supreme Harmony. The marble panel is carved with dragons and phoenixes-in-clouds, a recurring motif. Far right, Nancy entering the City—"One of the most beautiful places anywhere." The suit she's wearing—Halston's soft grey wool flannel with a white silk blouse—one of the things she wore most . . . everywhere.

In China now

In the Forbidden City, a guardian egret keeps watch

The Forbidden City, Beijing... a magnet for the country, the world

灵鹫无来



Each city
has a different
mood...

In Hangzhou
...the magic quiet
of centuries-old
temples
...and everywhere
breathtaking
physical beauty

In China now

Henry Kissinger had been to Hangzhou, loved it, wanted Nancy to see it. A happy thought . . . Nancy loved it, too! In the Hall of the Heavenly Kings (even the names are a delight) at the Lingyin Temple at West Lake, above, Nancy looks up at a giant eighty-two-foot Buddha. She saw the temple, opposite, in the pouring rain (protected by Geoffrey Beene's Burgundy raincoat) . . . commented that she would like to see it also in the snow.

Arthur Elgort

Arthur Elgort

You can't
miss
the vitality...

...the feeling
of great energy
everywhere...
and—at all ages—
the constant
focus on
physical fitness

There's a strong sense of urgency about being in the best physical shape in China. Everybody works at it all the time. Near right: The enormous pool at the Institute of Physical Culture in Beijing, a training center for teachers of athletics. In addition to swimming, there's emphasis on track, gymnastics, Chinese and modern dancing, Ping-Pong. Nancy Kissinger and Anne Kampmann played with two women on the Ping-Pong team . . . the Americans lost. Far right: Small boys are irresistible anywhere. This one was in Tian An Men Square in Beijing. Left: On a boat on West Lake in Hangzhou, Nancy and her guide there, Wang Yiner of the Foreign Ministry. Nancy has on Geoffrey Beene's long suede jacket belted over his long-sleeved dress.

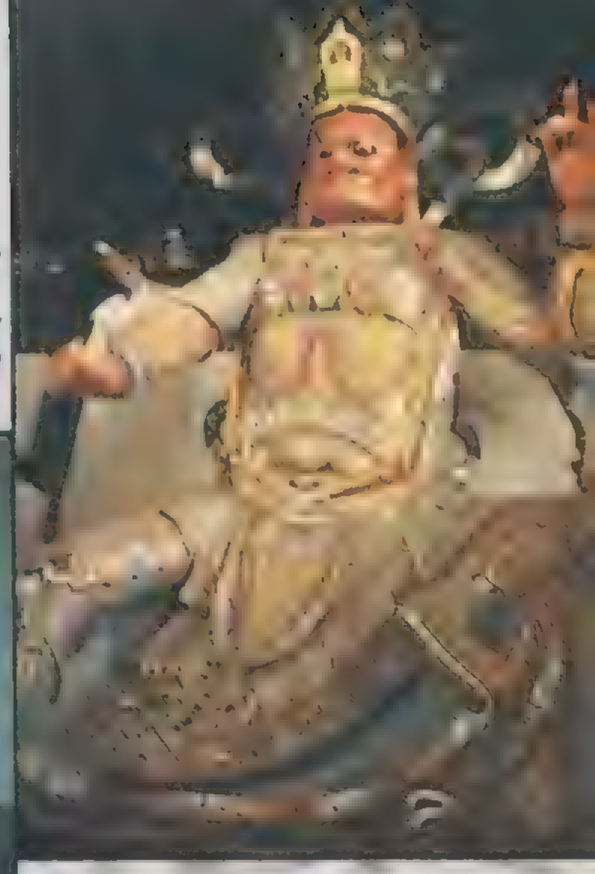
In China now

To improve the body, to calm the mind ... taijiquan exercises (the traditional t'ai-chi-ch'uan) ... done by thousands of people every day as part of the preventive health program. Done in public parks; in squares like the one in Shanghai, right; in offices and factories where they're broadcast by radio. Another important health factor—the basic method of transportation ... by bicycle or on foot, often at a "run." Also on the "run," Nancy in her Geoffrey Beene "travel" suit, left, leaving from Beijing Airport to join Henry in Tokyo.

In China now

In every hotel room, you find hot tea—below, simply and attractively arranged—a rich black brew for morning; a milder, soothing green tea for other times. . . . Everywhere, elaborately carved figures. The one at the right, a vigilant guardian statue at the Lingyin Temple in Hangzhou.





Before work begins...and as a break after it starts ...t'ai-chi exercises

Arthur Elgort

In Tokyo, left, Nancy going to a dinner for the Trilateral Commission where her husband was a speaker . . . "really dressed" in Bill Blass's beaded velvet jacket. She slipped the same jacket around the shoulders of a John Anthony black silk top and skirt, above, when she and Henry went to a traditional "geisha" dinner served by geishas. The food . . . exquisite.

In Tokyo

The old and the young...

...sharing pride in the traditions of China's past ...confidence in its future

The large center photo is the ceiling of the Great Hall of the People in Beijing where the National People's Congress meets. . . . To mark the end of a thrilling trip, a final photograph, inset left, at the American Embassy. From the left: American Ambassador Leonard A. Woodcock; Mrs. Woodcock; Swiss Ambassador Henry [illegible], a member of the American [illegible] Egort; Anne Kampmann, another member of the American Embassy staff, and Nancy Kissinger.

Adva Frach

THE NEW KNIT

All the top designers have turned their hands to knitting and there's been a change—knitted clothes have become the most modern, most attractive way of dressing. The key is the built-in ease, the softness. Now, not only in a sweater but in a range of looks that go from day to night . . . in all the warm knitted textures, some spiked with metallics. There's nothing exaggerated about these clothes, nothing excessive. What you have—always—clothes to live in, to enjoy. . . . Best example of the best new knitting, right: Geoffrey Beene's body-skimming, waist-ribbed crewneck dress in pale beige/grey cashmere . . . with the softness and ease of a sweater-and-skirt. About $620. Late October. To order at Bergdorf Goodman. Also at Nan Duskin; John Baldwin; Harzfeld's. Beauty Note . . . The same soft, but totally modern feeling in a fragrance—Red, also by Geoffrey Beene. Hair, these eight pages, cut and styled by John Sahag. Makeup by Arnold Pipkin. Accessories, next to last pages.

Denis Piel

TING...

EVERYTHING YOU WANT NOW



FOR THEIR SOFTNESS AND INSTANT APPEAL, FOR THE WAY THEY WORK IN A MODERN, ACTIVE LIFE, THE WHOLE WORLD IS TURNING TO KNITS. AND THIS WHOLE ISSUE—ALL THE FASHION FROM HERE ON—IS KNITTED. THESE ARE THE LOOKS YOU'LL LOVE BEST, WEAR MOST...



The charm of Ralph Lauren's hand-knit sweater, opposite—one of the prettiest this season In squirrel-grey wool with a cable-and-popcorn stitch. With it, his soft, taupe wool-knit skirt with a Fair Isle pattern, knitted legs, and an olive-green silk blouse, cuffed and collared in antique lace. Sweater, about $174; skirt, about $170; blouse, about $210. Bloomingdale's; Hudson's; Harzfeld's; Lou Lattimore; Bullock's.

The unexpected softness of the new unmatching "suit," right. Ralph Lauren's shaped, hand-knit cardigan jacket in dusty mauve wool, over a lace-front blouse and narrowing green velvet skirt. Cardigan, about $196; blouse, about $208; skirt. about $118. Lord & Taylor; Montaldo's; Neiman-Marcus; Perkins Shearer, Denver; Lina Lee. Accessories, next to last pages.

THE NEW KNITTING... IT STARTS WITH A SWEATER-AND-SKIRT... A SOFTER—EASIER—KIND OF SUIT

THE NEW KNITTING... SUIT-DRESSING THAT WORKS A.M./P.M. (SOMETIMES WITH A SWEATER SET)

The Missoni way with knits, left: their new soft suit with a body-close sense of fit. A narrowing wool-plaid cardigan over a V-neck grey pullover, matching plaid skirt. Cardigan, about $280; skirt, about $225; pullover, about $200. Available at Charles Sumner, Boston; Nan Duskin; H&S Pogue; A Propos, Southern California. Cardigan and skirt only, I. Magnin; Bonwit Teller.

The knitted cardigan-suit at Chloé, left—one of Lagerfeld's most prophetic looks. In Burgundy wool, with his small, shoulder-tucked cardigan, matching "bustier," straight skirt. Jacket and skirt, about $885. Saks Fifth Avenue; Nan Duskin; Holt Renfrew of Canada. Right: The newest sweater set! Kasper's tweedy, shawl-collared pullover and cardigan in flecked paprika wool . . . here with a wool-knit skirt in red-with-black. For Joan Leslie. Turnout, $340. September, Elizabeth Arden Salons; Higbee's; Jacobson's; The Parisian, Birmingham, MI; Woolf Brothers.

The new appeal of a sweater set, below: Krizia's short-sleeved pullover and bolero in grape-bronze wool check, shot with gold. For day with a wool-knit skirt in persimmon . . . at night with black trousers or a velvet skirt. Pullover and bolero, about $240; skirt, about $100. Bergdorf Goodman; Loretta Blum, Dallas. Accessories, next to last pages.

Denis Piel

Beauty Note . . . With knee-grazing skirts like these, legs are more in view than ever . . . good to try: Lancaster's Traitement Tonifant Pour le Corps—a body moisturizer that smooths/tones legs after you bathe/shower.

Of all the ways to look at night, the newest,
most appealing—Chanel's knitted dinner suit, above.
with a collarless cardigan-jacket, in viscose/angora, over a slim,
black wool broadcloth skirt—and the surprise of a blouse
in gold lamé. Blouse, about $350. Mid-September at Bergdorf Goodman;
Frost Bros; I. Magnin. Gold earrings, Elsa Peretti of Tiffany.
Inset, above: Everything's knitted now—even fur! Oscar de la Renta's
standout black/gold evening suit with a small, wrapped jacket
in Lurex-crocheted black mink, and lean, black velvet skirt . .
underneath, his silk-blend blouse with a crystal-pleated collar.
Jacket, about $2,200; skirt, about $130; blouse, about $330.
Jacket, Oscar de la Renta for Kenneth Wagner/Wagner Fur.
Dittrich Furs, Detroit, Alaskan Fur Company,
Kansas City, MO; James Hirsch Furs, Dallas. Skirt and blouse
at Altman's; Lillie Rubin-South & West; Ballet's.

THE NEW KNITTING... FOR A CERTAIN LEVEL OF DINNER DRESSING—SOFT SUITS, FLASHED WITH GOLD

Everything a knit dress should be, right: Halston's cashmere/silk, body-shaped sweater-dress, diagonally knitted in black and taupe.
With a matching, zip-front cashmere/silk jacket—one of the best over-everything "finds" this year! Dress, about $450; jacket, about $360. Halston Sportswear Bergdorf Goodman; Kaufmann's; Garfinckel's; Higbee's; Harzfeld's, Lou Lattimore; I. Magnin.
Hair, these two pages, cut and styled by John Sahag. Makeup, Arnold Pipkin Accessories, next to last pages.

Denis Piel

The most casual way of dressing for day—one that works for the way you really live. And Perry Ellis unmistakable style ... it starts with new proportions. This page his cable-front Shetland wool pullover in heathered buff. All knitted by hand, with a new, full, "dimpled" sleeve and straight leg pants in matching grey herringbone. Sweater, about $52; pants about $120. Sept., Ann Taylor, Hudson's; Ultimo, Chicago. Opposite: The way Perry Ellis always makes shape, color and texture come together. Here, the most appealing example, his nubbled sunset tweed wool sweater (also knitted by hand), and bronze waist-pleated pants. Sweater, about $170; pants, about $120. Sept., Bergdorf Goodman; Saks-Jandel; Ultimo, Chicago. Hair, these two pages, Marc Pipino of Pipino-Buccheri Salon. Makeup, Vincent Nasso. Accessories, next to last pages.

THE NEW KNITTING... IF YOU LIKE BEING IN SWEATERS-AND-PANTS... IF YOU LIKE TO MOVE FAST


95
105
115
MOTOR OILS

The first thing to have: a suit. The best, most uncomplicating way to have it: with knitting, with the new 3/4-length jacket. André Laug's grey-green suit on this page, for example, with the versatile longer jacket—slim, straight, big-needle knit—over wool pants, a sheer wool crêpe blouse. Could be the mainstay of your day-to-day dressing. About $2,100. Bergdorf Goodman; Nan Duskin; Martha, Palm Beach and Bal Harbour; special order at Holt Renfrew of Canada. From Bill Blass, opposite, a wool knit toast-color dress—sweater-simple, body-close . . . a toast-and-brown super cardigan—hand-knit, hip-length, hamster-lined! The kind of "polish" that gives you the most for your money. Turnout, about $2,790. Saks Fifth Avenue, Nan Duskin; Halle's; Neiman-Marcus; Neusteters. These pages: hair, Marc Pipino, Bob Fink, both of Pipino-Buccheri Salon; makeup, Vincent Nasso, Alberto Fava. Accessories, next to last pages.

THE NEW KNITTING... FOR A FAST PACE, AN APPEALING LOOK... A SOFT SUIT, A KNIT SUIT

Alex Chatelain



Lagerfeld at work . . .

Lagerfeld invention: A mix of wit, past riches, 'seventies construction. A "lightbulb dress" . . . one of the hits of this season's Chloé collection

FASHION PROFILE

THE SURPRISING MR.

LAGERFELD

He's one of today's most talked-about Paris designers, with a personal life style that's as much that of a royal courtier as a couturier. He's changed the shape of fashion...but his clothes don't even bear his name

Helmut Newton

His clothes are always unexpected

You can love Karl Lagerfeld's clothes, you can hate them. See them once, and you can't forget them.

That's because Lagerfeld doesn't make modest little pieces. He makes statements . . . with clothes that are sometimes outrageous, often prophetic, usually controversial, always romantic. There's nothing you can predict about Lagerfeld's collections—except that behind the drama, the hoopla, the "retro" talk and fashion glamour, you'll find witty, fetching, feminine clothes . . . made in the most modern way. And that women will go out and buy what they've always loved from Lagerfeld: his romantic blouses, seductive dinner dresses, super sweaters.

Women collect Lagerfelds by the piece, not by the wardrobe. You don't see Chloé boutiques in every American city; and you don't see Lagerfeld's name on his Chloé designs . . . or on the Fendi furs he creates. His stamp is in the shape and the fun and the workable, movable, foldable practicality of the garment.

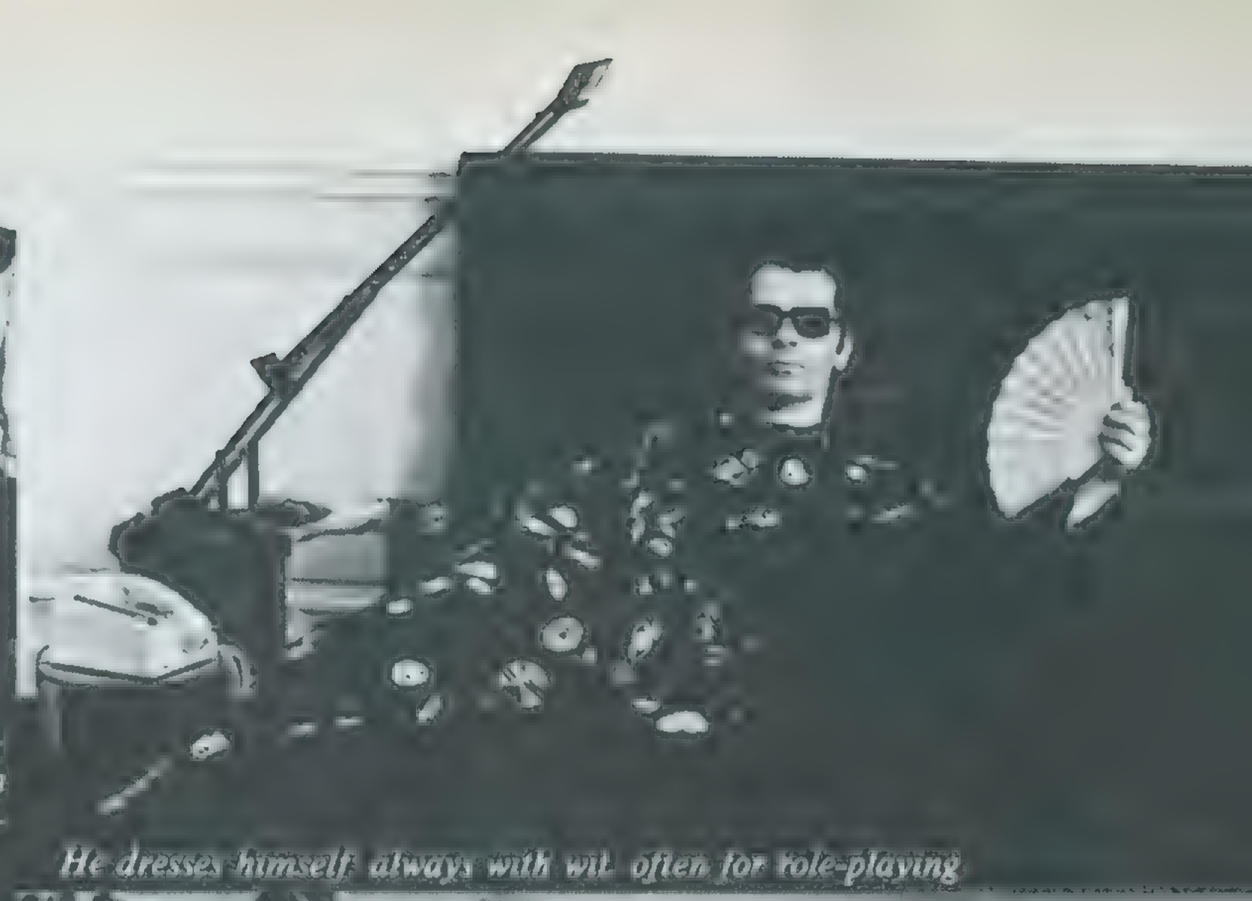
In the mid-'sixties, Lagerfeld introduced crêpe de Chine as a fabric for winter . . . and began a decade of crêpe de Chine separates. He turned our notions around about how clothes should be made, in the early 'seventies, with weightless, unconstructed clothes layered one on the other. In '79, everyone's talking about suits with broader shoulders, shorter skirts, narrow shapes. Lagerfeld showed them for last winter.

This season, he's at it again, making coat-dresses with rounded shoulders and sleeves—to wear as a coat or a dress, "the 'eighties version of a suit," says Lagerfeld. He's showed them with huge Venetian "fan" hats, pearl "wing" pins, "vacuum-cleaner" coils (to wear as separate knit collars, cuffs, or waist-wraps).

"Fashion without wit," concludes Lagerfeld, "is disastrous." With Mr. L. designing, there's little threat of that.



Lagerfeld's beginning: a prize-winning coat design and a job with Pierre Balmain (above, with sixteen-year-old Karl)

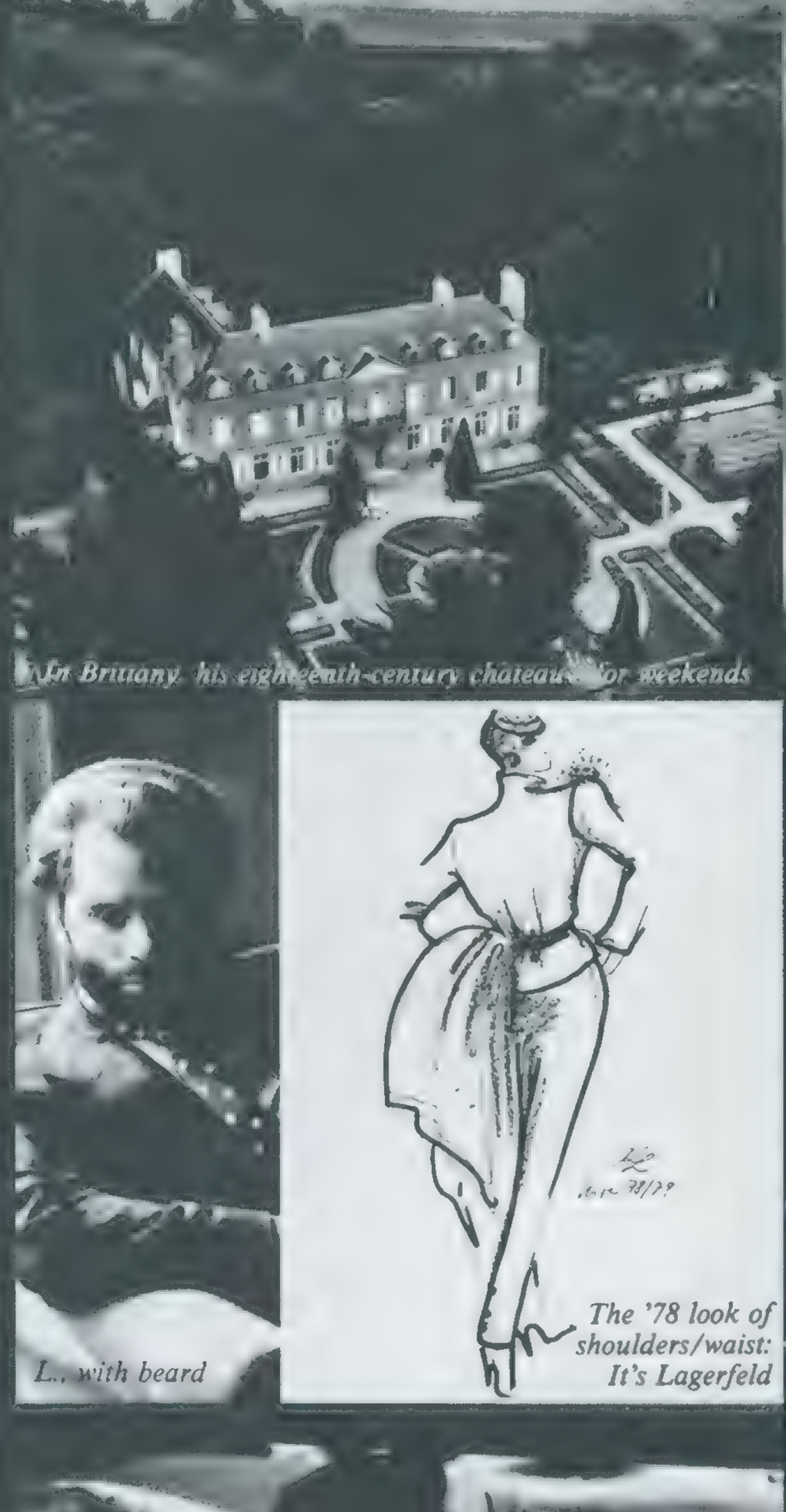


He dresses himself always with wit often for role-playing





The designer at work, above; at rest: he fills both worlds with fantasy



The coat's tag says "Chloé," not "Lagerfeld

In Brittany, his eighteenth-century chateau—for weekends

L., with beard

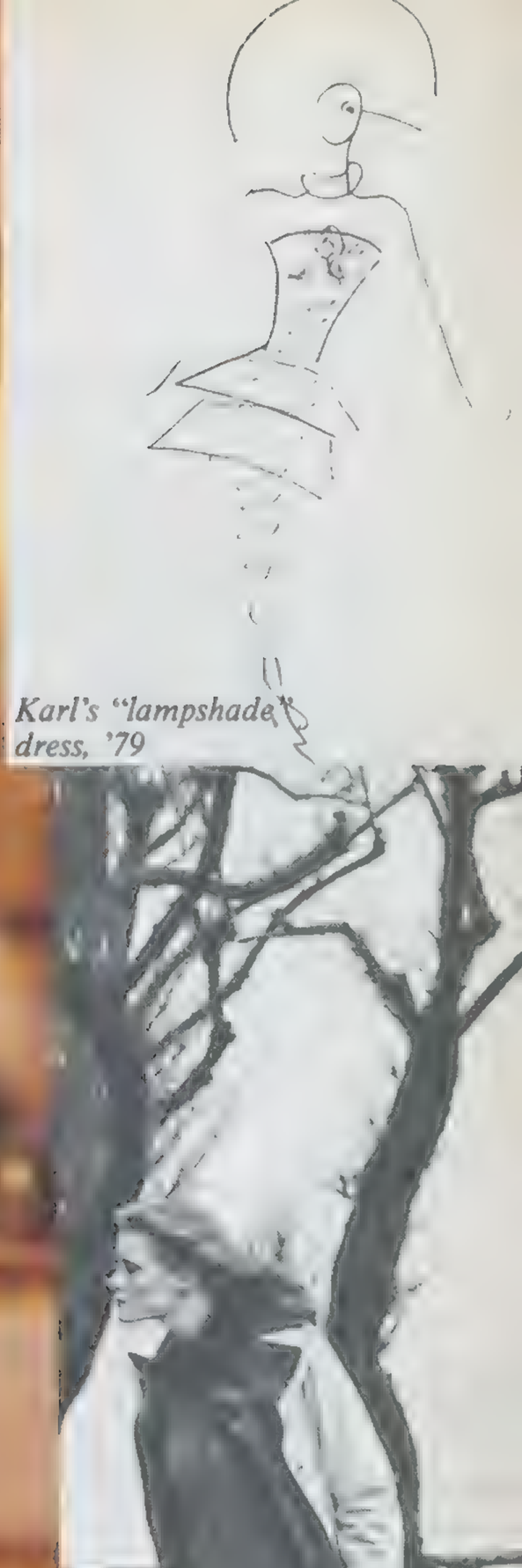
The '78 look of shoulders/waist: It's Lagerfeld



THE SURPRISING LAGERFELD

Photographic credits, these four pages, see page 272





Karl's "lampshade" dress, '79

Even the buffet's rococo, when Karl designs it. This, he conjured up for a party to launch Lagerfeld, his men's perfume



Layer dressing, from '75

This year's smash of a dress: black bowed, elegant. The Lagerfeld extra: a small train

Art Deco treasures from Karl's St. Sulpice apartment

KARL LAGERFELD: the private life of a public fantasy

By Joan Juliet Buck

A year ago at the Palais de Chaillot, Karl Lagerfeld presented a collection for Chloé that established him as the major force of French design. This did not particularly affect Lagerfeld, and to those who had known his work for years the collection was not so different from what they had come to expect; but to buyers and press who had been wary of his elegant and sometimes exaggerated looks, it was the signal of a mass conversion.

For years, we women have been wandering about in various versions of sacks, shrouds, capes, tents, smocks, and bags; with one show, Lagerfeld refined and redefined the female body, shortened skirts, indented the waist, accented the hips with wide rolling basques, etched the shoulder, and gave us all a new silhouette. This was what fashion—as a living thing—had needed to revive itself, and the excitement in the air was new to everyone present.

"Not since the 'sixties," some said. "The late 'forties." The vocabulary of fashion always refers to previous periods in times of excitement, and for good reason. It was Lagerfeld's close friend Anna Piaggi who was left to define exactly what Lagerfeld had done. "He has," she said, "invented a new period."

There is more to fashion than just clothes, but for clothes to be more than mere garments a context is needed. Lagerfeld's strength is that he is as good at creating contexts as he is at creating fashion; not in a self-conscious search for "life style," but as relentless imperative.

The clothes that Karl Lagerfeld designs for Chloé are the

(Continued on page 270)





THE SURPRISING LAGERFELD

The coat that defined the shape of '79: fitted, soft, with rounded, big shoulders. For Chloé's '78 collection, Lagerfeld accessorized everything—even the soft sweater, here—with a huge, prop "jewel." This year, it's "fan" hats." The irony: People want his props,too





Public, private Lagerfeld: With pal Anna Piaggi, left; in tricorn hat costume, far right, at his Venice-inspired ball. His taste envelops both rich/baroque and strictly

modern—whether it's a Chloé blouse (like the one left) or his Paris "hôtel," above: pure eighteenth century, grand, gilded . . . bare of furniture. In the study, left, clutter comes from books, magazines, ideas sources





PEOPLE ARE TALKING ABOUT

Wheels, the energy crisis boomers such as bikes and roller skates—more than ten thousand bike commuters in New York City and the zoom figures aren't in yet on the eight-wheelers. From one good skate: "I cut my auto fuel consumption by one-third this summer, skating to the little places like the post office and back." And this from Southern California Podiatric Medical Center's **Dr. Allen J. Selner,** a sports-medicine specialist: "Roller skating uses more leg muscles than jogging. For maximum benefit, you must skate for at least one-half hour three or four times a week." . . . **Robin Williams,** who to millions became instant TV star Mork (of *Mork & Mindy*), is now becoming a class act star to nightclub, LP, and Home Box Office flabbergasteds. Robin W., frenetic, fantastical, belly-laugh actor, makes a hundred outrageous jokes in a hundred different put-on voices. Mork's a baby-talk charmer. One proper matron's Mork sum-up, "He's an innocent you'd like to seduce—and you could do so with a clear conscience because he's really *not* that innocent!" Added a chum, "You'd want to do just that to Robin—if you could catch him!" Next superstellar Robin leap: *Popeye,* in which movie he's the incredible, invincible, spinach-*(Continued on next page)*



ROBIN WILLIAMS
A touch of crazy

LOVING ROCHES

With their first album and one nationwide tour, the Roche sisters (left to right: Terre, Suzzy, Maggie) have become the center of a mass love affair. Critics are going crazy over these three and audiences go beyond fanhood and wish simply to join the trio on stage and *be* Roches. In their twenties, "from deepest New Jersey," the women are, first of all, fun. They can really sing. Working in a folk-music tradition, they write songs that tell stories, small, wry stories that bloom in your mind and heart. Their sound is based on clean, even pristine arrangements that burst into lush, spangled harmonies. And the women themselves—there is something new about the Roches as women: they are absolutely candid in their female-ness, humorous, sisterly ("I am trying not to have a bad day/everybody knows the way that is"). They are adventurers, interested in courage, dealing with the ambiguity of sexual freedom, paying for the liberties they take. "One by one we left home./We went so far out there./Everybody got scared," Terre sings. She and her sisters are a new kind of subversive. They make music that incites us to be—braver.

Avedon

PEOPLE ARE TALKING ABOUT

(Continued) eating, funny-paper hero. "A touch of crazy," says Robin onstage, "that's what kept me alive." . . . **V.S. Pritchett** and his noble, new book of essays, *The Myth Makers.* A formidable, formative force in the literary culture of our time, Pritchett makes the great novels of the past into living books which we must read because they are telling us about today. His essay on **Chehkov** starts, "The mark of genius is an incessant activity of mind. Genius is a spiritual greed." . . . Columbus Avenue, just north of Manhattan's Lincoln Center of the Performing Arts, new Big City fun, games, and feed street with dozens of restaurants—everything from the Cherry (teriyaki burgers) to informally elegant Ruskay's (cold poached trout with *sauce verte* and Parisian salad), to Yang Yang, a Chinese mirror-box room on whose wall menu was scribbled, "The warmest, friendliest, most reasonable non-kosher restaurant in New York—**Dustin Hoffman.**" . . . **Mozart, Schubert, Haydn, Beethoven**—a glory of music, the *Mostly Mozart Festival* all August-long annual in New York's Avery Fisher Hall, with, highlight!, an all evening long concert by virtuoso pianist **Alicia de Larrocha,** a small Spanish woman who makes a heart-sprung, coolly passionate Mozart sound. . . . "Picasso Erotic," this summer's surprise exhibit in Barcelona's Picasso Museum and its poster (this summer's most wanted) which shows, presumably, Picasso's crony **Jaime Sabartes,** drawn in the buff, peering, prodding lasciviously at a pin-up slinker—a 1957 **Picasso** collage. . . . The Eighth Annual **Robert F. Kennedy** Pro-Celebrity Tennis Tournament out in New York City's Flushing Meadow Park. That's where all the names should be coming August 25 on the courts, among the expected twenty-thousand watchers—throngs of **Kennedys,** other politicals, arts, entertainment starries. And this reminder from **Chris Evert Lloyd:** "Losses are always a relief. They take a great burden off me, make me feel more normal. If I win several tournaments in a row I get so confident I'm in a cloud. A loss gets me eager again." . . . *The Muppet Movie,* in which **Miss Piggy** wins a beauty contest at a Midwest country fair, goes tumultuously on to Hollywood with **Kermit the Frog,** becomes "The Divine Swine." Miss Piggy is obviously the Sarah Bernhardt of the 'eighties, Kermit, the Clark Gable. Move over **Jane Fonda** and **Warren Beatty.**



Some of these characters *(right)* are shrieking, some singing. Most will have their throats slashed on stage and one of the gentlemen will be ground up and tucked into meat pies by the lady in the apron, Mrs. Lovett. "With the price of meat what it is," she reasons in a plucky song, simply to bury the bodies "seems an awful waste." This is Broadway's *Sweeney Todd,* a melodrama testing the question: Is cannibalism a palatable subject for a musical? And: Will audiences pay good money to sit tensely awaiting the next slice of the demon barber's razor? The success of *Sweeney,* both critical (dozens of awards) and popular, is a clear answer. Horror—spurting blood and freezing hearts—has crept onto Broadway in a big way. First *Dracula,* then *Deathtrap,* and now this latest from Stephen Sondheim *(Follies, A Little Night Music),* whose lyrics are quick and pointed as a stab in the night, whose music has never been more dramatic. Staged by Broadway's most imaginative director, Harold Prince (*Cabaret, Night Music),* on an awesome set: a reconstructed iron foundry three stories high, oppressive, dwarfing, like the underbelly of the industrial age itself. And the performances are as grand in scale. Len Cariou's Sweeney is a man of huge passions, roaring in pain, and Angela Lansbury's Mrs. Lovett—comical, sly, wistful—stops the show during a vaudeville routine about how priest tastes ("*too* good"). Cannibalism? Now that's entertainment.

HORROR PAYS!

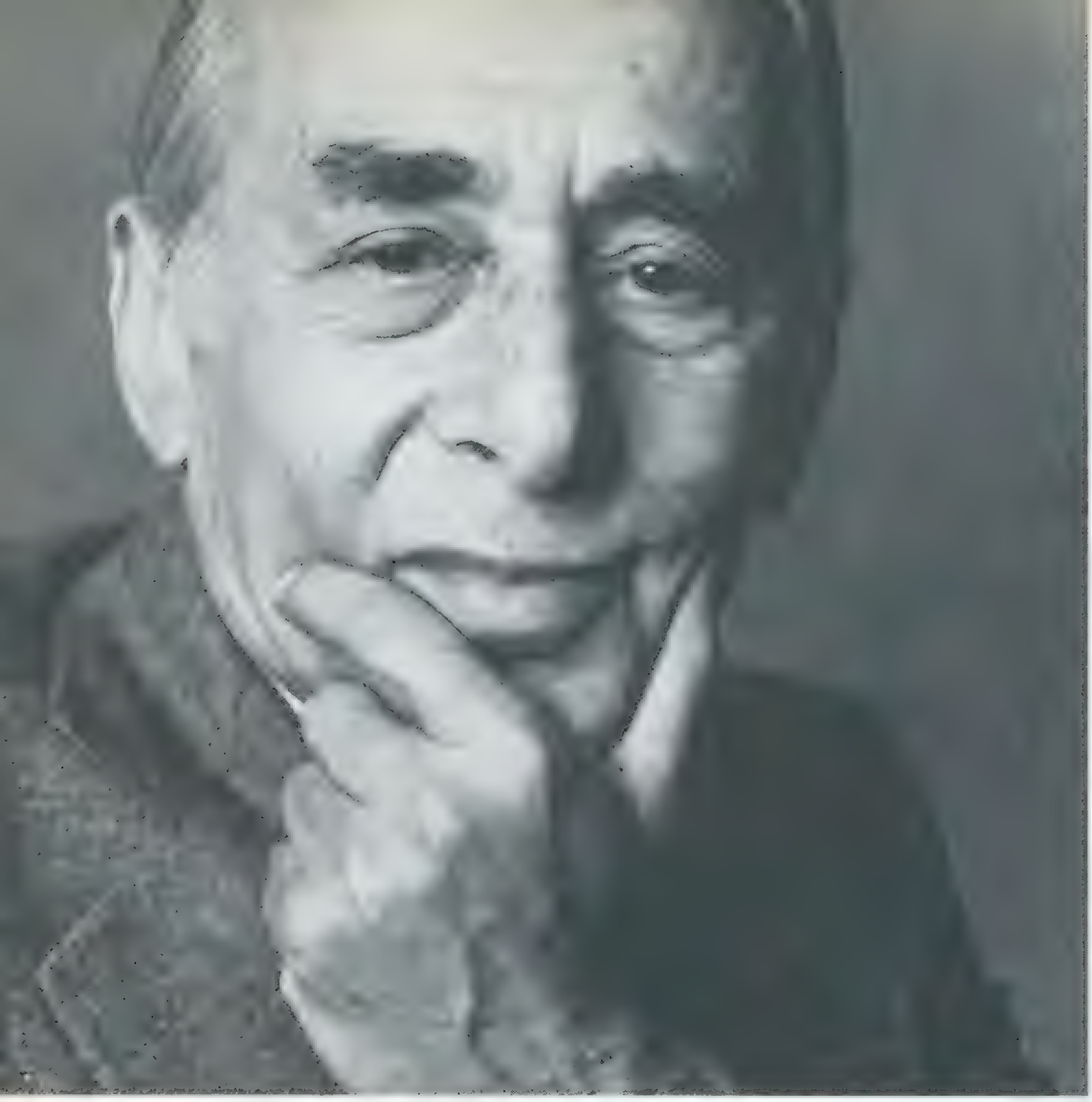
On Broadway, barber Sweeney Todd thrills



Avedon

audiences by cutting up people for pies

Angela Lansbury, Victor Garber, Sarah Rice



Leo Castelli

COURTLY GRAND OLD MAN OF THE ART WORLD. HE CREATED POP ART. CARES FOR HIS ARTISTS

What art you see—and buy—can depend on these six men: dealers with taste, authority, and skill as traders

Powers in the art mart

By Judith Goldman

Magpies and merchants, patrons and talent scouts. To sell pictures, art dealers establish confidence and promote reputations; to maintain prices, they create scarcity. Their business is social. Information is crucial. News of death, divorce, taxes can signal property settlements and pictures for sale. Every young tycoon is a potential client. Talkers by necessity, dealers have to get around, mingle, entertain, and as American picture prices rise—like the barometric pressure in August—more and more talk concerns money.

A major picture by Jackson Pollock brought one-and-one-half million dollars; a Willem de Kooning has brought over a million. As economic as esthetic, motives of picture buyers sometimes seem like antidotes to the Dow-Jones average. Art objects, from Fabergé eggs to big American pictures, have become the popular hedge against inflation. In England, the British Rail Pension Fund, advised by auctioneers Sotheby Parke Bernet & Co., has invested approximately $5.5 million in art each year. British Rail plans to invest $24 million more over the next five years before concluding the program. The Rothschild bank recommends that clients' portfolios include art. In New York, brokerage firm Merrill Lynch & Co. is considering an art-related investment program.

Stock in Artemis, an eight-year-old art investment cartel, is traded on the Amsterdam, Brussels, and Luxembourg exchanges. *(Continued on next page)*

Penn

Lawrence Rubin

CANDID. FORTHRIGHT HEAD OF A BIG-MONEY FIRM. HE GAVE COLOR-FIELD PAINTING A BOOST

André Emmerich

EUROPEAN. A HISTORIAN WHO'S EXPERT ON PRE-COLUMBIAN WORKS. DEALS IN MODERN ONES

Arnold Glimcher

WITH AN ECLECTIC TASTE. A BROAD RANGE. HE UNDER STANDS ARTISTS' PSYCHOLOGY



Sidney Janis

BRITTLE. BRIGHT. THE ELDER WHO TURNED AMERICANS INTO MODERN-PICTURE COLLECTORS

art powers

(Continued) Financed by the Belgian Banque Lambert, Artemis has immense capital and a board of prestigious international directors. According to one art-world wag, Artemis is the place the Prince of Lichtenstein calls when he wants to sell an Old Master; Artemis also finances individual dealers—in return, the cartel shares in the dealers' profits. Access to large capital has become a necessity in today's art world.

But art dealers seldom discuss money in public. Their attributes—an eye for art and a head for finance—appear paradoxical; and, whenever possible, art dealers emphasize the eye for art. Knowing there is no just equation between art and money, that any equivalent is, at best, tenuous, art dealers follow an elaborate cabalistic code, which confines talk of money to back rooms. In the front room, to translate art into kopecks sullies the object and robs art of its aura.

Another subject dealers do not discuss is power. If pressed, dealers deny they have it; they say only artists have power. As the art world has grown, the power of dealers has increased, and where an artist is shown assumes a new importance. Like a department-store label, a gallery name has come to guarantee

"To be an art dealer...madness and genius remain prerequisites...a business school degree might suffice"

quality, taste, even a look. Some curators depend on galleries to do the sorting they once did themselves. And collectors look to dealers who've picked winners in the past not just for taste but for the promise of future financial returns.

More than ever, dealers now perform critical and curatorial functions—from underwriting scholarly books to arranging museum exhibitions. Ninety percent of dealer Leo Castelli's time is spent organizing exhibitions; last year, dealer Xavier Fourcade arranged the tour of Willem de Kooning's paintings to Eastern European museums. With increasing frequency, critical essays appear in dealers' catalogues as more and more American critics follow the French tradition and write for dealers who pay better than art magazines.

Today's art dealer holds an unparalleled position as tastemaker; ironically, it came by default. Early in the 1970s, some critics, disillusioned by the art market, stopped writing about art; instead, they wrote about art-politics, capitalism, and conspiracies amongst museum trustees. In other quarters, the daily press, particularly *The New York Times*, put crime reporters onto art stories. At the same time, dwindling endowments caused museums to change focus from art to the box office. Designed to draw crowds, the museum show became a Cecil B. De Mille extravaganza with curators cast as extras. There was a critical vacuum; and dealers filled it, becoming the real connoisseurs. However one views it, the reason for the cultural repositioning was—money.

Xavier Fourcade

SHY. ELUSIVE. ARISTOCRATIC FRENCHMAN. HE'S A SMART NEWCOMER. HAS A WIDE SPAN [illegible]



Twenty-five years ago, selling contemporary art was hardly a business at all. Early dealers—Betty Parsons, Pierre Matisse, Peggy Guggenheim, Sidney Janis, Sam Kootz, and John Bernard Myers—were collectors, advocates, and irrepressible fans. There was no market in American art. To get by, a dealer needed faith and a private income. Jackson Pollock never made a living from his paintings, nor did he expect to. "I was lucky if I sold one Pollock a year," says dealer Sidney Janis.

Sidney Janis, who as a professional hoofer traveled the vaudeville circuit demonstrating two-steps and tangos and once ran the highly successful M'Lord Shirt Company, is largely responsible for today's art market. Janis and his late wife Harriet began collecting modern art in 1927, before the field had experts. His taste was formidable, original, expansive. "I like you," Mondrian once said to Janis, "because you are not interested in only one kind of art." The Janises organized exhibitions, wrote books, published articles; they knew Picasso, Mondrian, Léger, Arp, Duchamp, and Gorky. They assembled an extraordinary private collection which included masterworks from Léger, Picasso through Pollock and de Kooning to Johns and Warhol. In 1967, Janis gave the collection to New York's Museum of Modern Art under generous and rare conditions, allowing the museum to sell pieces from the collection to buy work reflecting new developments.

By 1948, when he opened his gallery, Janis had a scholar's background in modern art and a seasoned eye. He was also a crackerjack businessman. Janis' exhibitions, which made the difficult art-historical connections from modern European masters like Mondrian and Léger to Abstract Expressionism, Pop Art, Minimalism, and photography, helped to turn Americans into modern-picture buyers.

Then, in 1957, Leo Castelli brought charisma to contemporary art dealing. Born in Trieste, educated in Milan, Castelli came to New York in 1941. Dapper, continental, courtly, Castelli remains the world's most influential dealer. At seventy-one, he has a boyish, vulnerable manner. An innocent and a cosmopolitan, he also has a courtier's charm. The disarming combination allows Castelli to convince anyone that he means what he says in all of his five languages.

Like Pop Art's other talent scouts, Richard Bellamy and Ivan Karp (now proprietor of the O.K. Harris Works of Art), Castelli had a truffle hound's nose for star quality. He made "Pop Art" part of the lexicon.

From the start, Castelli was more patron than businessman. The gallery's early artists—Jasper Johns, Robert Rauschenberg, Andy Warhol, Frank Stella, James Rosenquist, Roy Lichtenstein, and Larry Poons—became members of the family. Johns hung the shows. Artists, like Stella, received monthly stipends. And when artists needed money, Castelli advanced it. "I was naïve," he explains, "it never occurred to me to buy paintings outright. My idea was to support artists."

Incapable of calling clients on the phone, Castelli remains famously nonchalant about business. "I try to explain that customers have to call me. It sounds ridiculous, but I guess I consider it undignified to sell a picture."

Still, Castelli helped to create American art's international audience. He could make artists kings because he understood the need for press coverage. Knowing that easy access to information helped to build big reputations, he al-

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Penn

ON BECOMING AN ADULT:

I feel that in the last two years, I really have just turned the corner. I suddenly catch sight of myself in a window, passing by, and think, "There's a grown-up walking along." The way that I look at things is substantially different in terms of doing for myself instead of waiting to be done for. And really being much more in control of my life than I ever have been, valuing my time more than I ever have, trying to make better use of it and trying to be open to life in a way that I let it happen to me.

It's hard to grow older and to get smarter, and to be less scared and to do more things. Or to do fewer things, whatever takes more courage for people to do. Everybody should know that it's hard for everybody, and that everybody has a different set of struggles, but they all come from the same source.

I feel just a *little* bit smarter (not much), but a *little* smarter. And I feel that—really for the first time—I'm not relying on anybody else to change my life—that it's all up to me.

(Continued on next pages)

Candice Bergen, right, in her "tree house"—a New York duplex apartment overlooking Central Park through two-story windows—that she describes as being "really just one large room, with a balcony upstairs containing my bedroom." Far right: the living room. "This apartment is by and for my friends. Ali MacGraw gave me the Chinese lamps, the white lacquered Parsons tables are like Tessa Kennedy's, Kitty Hawks Tannen urged me to get the 1920s poster of the French dancer Mistinguett." Interior designer Renny B. Salzman helped Candice to buy furniture, place favorite finds from trips to Africa, the Orient, South America: opium pipe and jade chunk from Burma, pre-Columbian stone carving on cedar-blocks-and-glass table; bronze nude by David Wynne, bought in London twenty years ago, on straw-and-glass table; nineteenth-century Siamese temple hanging, over the fireplace; African carved wood-and-brass chest holding a Siamese Buddha, in front of windows. Candice likes soft lighting from candles and lamps; her pet lamp is made from a gourd, has a parchment shade.

CANDID CANDICE



Horst

At thirty-three, this forthright young beauty sees herself as everywoman—talks here, with honesty and humor, in a conversation with Françoise de la Renta, about becoming an adult; marriage and the family; taking chances; friendship; her new life (and apartment) in New York; her career as a writer, actress; having children





Candice, far left and above, looking over living room from bedroom tucked away in balcony. Below balcony, dining alcove. Color splashes in living room are provided by kilim-covered pillows, a kilim rug, a Tiffany poinsetta lamp.

CANDID CANDICE BERGEN

"I love walking in here—where I'm surrounded by things I love—a place by and for my friends"

Continued

ON MARRIAGE: I didn't have the reasons for getting married that a lot of women do. I didn't have the financial necessity. I didn't want to get married to avoid being alone, because, in fact, I enjoy being alone. I didn't want to get married to escape my life, because my life has so many options and it's so exciting that, for me to get married would mean that I would have to give up a great many of those options and make a lot of compromises.

I think marriage is wonderful, old-fashioned or not. I think it is something that we can't sacrifice to the narcissism of the 'seventies and of the 'eighties. The loss of marriage and the loss of family would be a tragedy for us. Already America's becoming more and more fragmented every year, with families moving every five years, and the high divorce rate. I always considered marriage very seriously. I mean, I don't want to do it for an experiment. I really don't want to do it until I can be as sure as possible that I can really make it last—that I can really sustain that kind of relationship.

I've been in a relationship where I was "married" without being married—where the structure was a married structure, where it involved all of those obligations and all of those responsibilities. I just didn't go through the formality of being married. I'm very much for the formality because I don't believe in open marriages, and I don't believe in marriages where each individual is self-indulgent and can go off with whomever they see. I believe that marriage needs about the deepest sense of discipline in terms of really exploring the person that you're with and being creative and resourceful enough to keep finding more interesting ways of being with that person, of growing with him and being close to him.

There's nothing to me that is worth more than that. I think it's the most important thing for everyone. But when

(Continued on page 275)



Horst

Left above: Entertaining friends is a major delight—up to six in the dining alcove containing Mexican leather chairs, glass-and-rattan table, Jack Youngerman gouache over buffet—more than six, up to twenty-four, "spread out all over the living room. We throw pillows on the floor, eat chicken or veal with lots of wine, listen to Brazilian sambas, soft jazz, rock for people who are over thirty." This page: Park-gazing—a favorite pastime. Bedroom, above, doubles as study and office, where Candice writes on an antique mahogany partner's desk holding "some of my toys"—her own silver baby mug and baby rattles, spider paperweight given her by Jack Nicholson. Bed's headboard, right, is wrapped wicker and quilted duck. When balcony's shutters are closed, bedroom is cozy tree-house retreat.

INNER INFO: YOUR

By Ellen Switzer

Your heart is nature's amazing, perpetual-motion, two-stroke pumping machine that resembles in shape and size your clenched fist. It beats approximately seventy times per minute, thirty-six million times in a year, and three billion times in the average lifetime. It pushes about forty-three hundred gallons of blood per day through sixty-two thousand miles of pipeline to keep your body's three hundred trillion cells supplied with oxygen and other nutrients. Man has not yet invented a mechanical substitute for the heart, although spare parts are now available to keep the heart functioning if nature's own blood vessels, valves, and timing devices give out.

The heart is made up of four empty spaces called chambers. It is divided by a thick wall into a left side and a right side. Each side has two chambers. The two at the top are called atria, the bottom ones ventricles. Blood flows from the upper to the lower chambers regulated by a tricky system of valves. Blood continually flows through all the chambers with the right atrium collecting the "used" blood, which has given up its oxygen supply and is bluish in color. From there the blood drops into the right ventricle and is pumped into the lungs, where it loses its load of carbon dioxide and picks up oxygen, which turns the color bright red. The red blood from the lungs collects in the left atrium and then passes into the left ventricle which is a thick-walled muscular chamber strong enough to pump oxygenated blood throughout the entire body. This happens every minute of your life and operates on an ingenious automatic timing device. For instance, when you exercise or are under stress, the body needs more blood. Without missing a beat, the heart can speed up the process through naturally occurring electrical impulses to propel up to ten times the usual amount of blood.

Many of the most effective treatments of heart disease are less than twenty-five years old. Open-heart surgery was first performed on a nonexperimental basis in the early 1950s. Most of the drugs used today to combat high blood pressure, with its resulting heart damage, came into general use in the early 1960s. The discovery of penicillin made possible the early treatment of bacterial infection before it could cause rheumatic heart disease.

Coronary heart disease and its complications, heart attacks, angina pectoris, and sudden cardiac arrest are still the leading causes of disability and death in the United States. But today, many such tragedies can be prevented by early diagnosis and treatment; and, even after a heart attack has occurred, the patient who reaches a hospital has a better chance to survive the incident than was the case even five years ago.

GOOD NEWS ABOUT HEARTS

Last fall the U.S. Department of Health, Education, and Welfare, which usually seems to specialize in reports on present and future disasters, had good news for all of us. During the 1970s, death from heart disease declined dramatically, falling below the one-million-per-year mark in 1978. What's more, this decline was reflected in overall death rates: the number of deaths from all causes reached an all time low of 8.9 per 1000 of population during the last period for which the government had complete statistics. It also seems as if the next set of figures will be even more encouraging. Throughout the United States, public-health officials have noted that fewer numbers of people seem to succumb to heart disease with every passing year.

The time had come to pinpoint the reason for the decline. Government officials did what they usually do when they are puzzled by a set of new facts: they called a meeting. In October 1978, some of the nation's foremost research scientists, practicing heart specialists, biostatisticians, and epidemiologists got together in Bethesda, Maryland, to discuss exactly what had happened and why. What preventive, curative, and environmental factors had contributed to what the conference chairman called "the dramatic turnabout for coronary heart disease?"

There were no final answers, but the scientists felt that a number of factors had combined to produce the encouraging results. The most important seemed to be the increasing sophistication of the American public in general health and specifically in heart-disease-related problems.

"We are slowly changing our life style," said Stephen Scheidt, M.D., associate professor of medicine at Cornell University Medical College, who was for many years director of the coronary-care unit at The New York Hospital and is currently director of cardiology training at The New York Hospital. "Many people are now aware of the inherent dangers to our hearts and arteries of the symptomless condition high blood pressure," he said. "Since this condition can usually be controlled with medication, modification in life style, and proper diet, its damaging effects on the heart can be minimized or halted early."

Many experts also feel that diabetes is a predisposing condition to heart trouble and that early

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WHO NEEDS CORONARY BY PASS SURGERY?

Until very recently, coronary-bypass surgery was still considered an exotic procedure. Few surgeons were trained to perform it, and even fewer hospitals had the necessary equipment (heart-lung machines, highly specialized patient-monitoring devices, etc.) to make the procedure even reasonably safe. Within the past five years all that has changed. Coronary-bypass surgery is performed almost routinely in many well-staffed, well-equipped teaching hospitals; and some hospitals also now are scheduling these operations, sometimes without being sure their staffs are sufficiently trained and their equipment sufficiently up-to-date to assure the patient of maximum safety.

For several years, a lively controversy over these operations has erupted in the medical community. Some researchers felt that coronary-bypass surgery, far from being considered an extraordinary procedure, was moving into the field of unnecessary surgery. The battle heated up with an article in 1977 in *The New England Journal of Medicine* that summarized the results of treatment, by surgery or with medication and a change in life style, of a carefully selected group of patients in thirteen Veterans Ad-

(Continued on page 267)

HEART BENEFITS OF BEING FEMALE

According to the best available statistics, women still get fewer heart attacks than men; and dire predictions that females would become just as prone to heart problems as males when they entered the highly competitive business world have not come true.

A few years ago, some researchers thought that the estrogen circulating freely in the female bloodstream might be the reason for the lower heart-attack risk. As a result, some women who had no serious menopausal symptoms were given estrogen supplements. But, with the increased warnings against estrogens, physicians have taken a second look at the situation; and it is now clear that the female hormone had nothing to do with the lower heart-attack rate.

One study that helped researchers to come to this decision

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HEART



ALCOHOL, CIGARETTES, JOGGING, SEX, AND YOUR HEART

Much that folk medicine told us about our hearts has been validated by modern medicine. For instance, let's take alcohol. Victorian young ladies with "palpitations" were routinely offered a glass of wine to speed their recovery. Our great aunt Minnie probably kept a bottle of "spirits" on the top shelf of her kitchen cabinet as "heart medicine." Conversely, during the 1920s, we went through a period when alcohol was considered distinctly unhealthy for anyone suspected of having heart problems, especially the elderly.

But recent studies seem to indicate that moderate consumption of alcoholic beverages may indeed offer some protection against death from heart disease. Several researchers presented evidence to that effect at the 1979 epidemiology meeting of the American Heart Association. Moderate drinkers were found to have several advantages over nondrinkers. For instance, they had higher levels of blood lipoproteins that are believed to protect against heart disease. These substances, called "high density lipoproteins" (HDL) may reduce the amount of cholesterol-laden fatty deposits that accumulate in the arteries.

Researchers warned, however, that in the consumption of alcohol, as in everything else, moderation is the key word. Heavy drinkers take a chance on damaging their heart muscles and raising the levels of triglycerides, fatty substances that promote heart disease, in their blood.

Yugoslavian researchers added

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"TYPE A" PERSONALITY AND YOUR HEART

- Do you have a habit of explosively accentuating key words in your speech and/or finishing your sentences in a burst of speed?
- Do you always move, walk, or eat rapidly?
- Do you feel, and openly show, impatience with the rate at which most events take place? Do you find it difficult to restrain yourself from hurrying the speech of others?
- Do you get unduly irritated at delay—when the car in front of you seems to slow up and you have to wait in line, or wait to be seated in a restaurant?
- Does it bother you to watch someone else perform a task you know you can do faster?
- Do you often try to do two things at once (dictate while driving or read while you eat)?
- Do you almost always feel vaguely guilty when you relax and do absolutely nothing for several days (even several hours)?

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CASE HISTORY: POTASSIUM STARVATION

One hot day a thirty-two-year-old woman whom we shall call Jane Andrews fainted on a street in New York City. She had always considered herself a rather sturdy type and was surprised and embarrassed when she woke up on the sidewalk with a young policeman assuring her that an ambulance had been called. She tried to insist that there was nothing seriously wrong . . . that she probably was just coming down with some kind of bug and would be able to get up and continue home in a few minutes. But when she tried to raise herself, she noticed that her heart was beating fast and irregularly, so she allowed herself to be taken to a hospital emergency room.

After a quick physical examination and some pointed questions, the emergency-room physician told her that, in his opinion, she was suffering from an acute potassium insufficiency. "Potassium is a vitally necessary mineral, and a sudden drop in blood potassium levels can lead to heart arrhythmia, such as the one you experienced, and unconsciousness," the doctor told her

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WORDS ABOUT HEARTS

AEROBIC CAPACITY: The maximum oxygen uptake reached by an individual during exercise.

ANGIOGRAPHY: The study of blood vessels, either arteries or veins, made by the injection of a radiopaque substance, permitting visualization by X-ray.

ANEURYSM: Balloon-like sac formed by the dilation of the walls of an artery damaged by arteriosclerosis.

ANGINA PECTORIS: Spasmodic chest pains usually resulting from decreased blood flow to the heart caused by atherosclerotic disease of the coronary arteries.

ARRHYTHMIA: Any variation from the normal rhythm of the heartbeat.

ARTERIAL THROMBOSIS: A blood clot formed within the arterial system; this is the type of thrombosis that can cause heart attacks and strokes; it is rich in blood platelets and is sometimes called a "white" thrombosis because of its appearance.

ATHEROSCLEROTIC CORONARY ARTERY DISEASE: A form of hardening of the arteries in which cholesterol and lipid accumulate within the arterial wall of the coronary arteries at first affecting primarily the intimal layer of the artery and leading to narrowing or occlusion of the vessel.

CONGENITAL CORONARY ARTERY DISEASE: Inherited abnormality in the coronary arteries.

CORONARY ARTERIOGRAPHY: A study of the coronary arteries performed by introducing a catheter to inject radiopaque dye which permits visualization of the vessels by X-rays.

DIASTOLE: The phase of the heart's cycle during which it relaxes and fills its chambers with blood.

DIGITALIS: A drug which when administered in the prop-

(Continued on page 269)

TIPS

ON HEART ATTACKS AND OTHER ABNORMALITIES

''Heart attack'' is, of course, a layman's term that is used to describe what physicians call a myocardial infarct: the death of some heart tissue.
Heart attacks can vary in severity. They can be so mild that the patient doesn't even notice anything has gone seriously wrong. The problem is picked up, sometimes weeks or months later, on a routine cardiogram. When the doctor asks whether the patient felt any pain, the answer often is: ''I thought I had a little indigestion. . . .''
About 10 percent of heart attacks fall into this category. Another 25 percent of all heart attacks are more serious. The patient usually feels enough discomfort to call for medical advice and to be directed to the nearest hospital emergency room. However, even these incidents usually leave no permanent damage as far as major destruction of heart tissue is concerned. Often, the pain abates after a few hours and the patient can't quite understand why he has to remain in the coronary-care unit when he really feels fine. Formerly, even patients with mild damage were kept in the hospital for a long time . . . now they are usually allowed to go home within ten to twelve days. The remainder of heart attacks are still more serious. The patient may feel intense pain for several days and need careful monitoring and medication. Enough tissue may have been destroyed to interfere with the pumping function of the heart, allowing

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THE ENDS



BEAUTY DIRECTIONS...FALL'79

In hair and in makeup — as in fashion — there's a new finish ...and there's a difference

And in that difference lies the whole story. Because—whether in a fashion or beauty context—it's the difference between what's hard-edged and tough and what's clean-edged and soft . . . between a look that's over-slick, over-pulled-together and one that has finish in an easy, attractive way.

It starts with hair. There's more line, more control. There's a new feeling for hair that's pulled away from a neckline, hair that's pulled off a shoulder—a natural feeling in a season where the line of clothes starts at the shoulder. But it's never hair "set" in a stiff, unmovable way . . . there's always softness.

The same is true—in its own way—of makeup. The direction for fall: makeup that adds definition, that stands out against a background of deeper colors-in-fashion. What does it best: mauve—all shades from soft to a deep rosy-mauve; heightened neutrals. And playing through the rest—quick shimmers of gold and a new subtle kind of iridescence. But the real difference is in the way all these colors go on—cleanly, with control. Nothing heavy-handed, nothing heavy-looking. The fact that there's more line and finish doesn't mean there's less appeal. And the proof is on these eight pages. . . .

IT'S IN THE LINE, not the length, *opposite*—all hair this fall is smoother, sleeker. Far left, the shortest version, controlled by cut, by a conditioning gel. Even when short hair is layered, the layers are "blended" together for smoothness. . . . Center left, the sleekest line—above-the-shoulder-length hair—blunt cut, side-parted, blown dry. . . . Near left, a beautiful new way to wear long hair—pulled back, knotted once for control, the knot worked into a low ponytail. . . . And at every length, there's a healthy-looking finish and shine to hair. One way to add it—Wella's new Wild Herbs Plant Extract Bath: three different shampoos; you pick according to hair color. . . . Just glimpsed—soft angora-blend pullovers from Donna Karan and Louis Dell'Olio for Anne Klein & Co. These eight pages: hair, Edward Tricomi of Pipino-Buccheri Salon, NYC; makeup, Wendy Whitelaw. Details, stores, next to last pages.

HED LINE

Andrea Blanch

Whether hair is
up or down,
short or long...
the line
holds

LINE with softness . . with control. Hair swept up, softly rolled on each side, worked into a low chignon. Control that starts with a blunt cut. And a different handling Like . setting lotion, diluted with water, misted on hair. A gentle shampoo—only one soaping (a new one—with extra conditioners—Vitamin Moisturizer Shampoo de Pantene). Softness in makeup—neutral colors flecked with gold Coty's Glowing Creme in Gold Lamé The eye colors: Apricot/Stone Marten Eye Designing Shadow, with Designing Lipcolor in Mocha Chiffon, Lip Defining Pencil in Coffee All from the new Coty Awards Collection. And the knitting goes on feathered boa and sweater from Carlos Arias.

NEW LIFT... and a new "ponytail"—soft, neat, very appealing. The trick: hair is side-rolled first, lifted, held by a wide clip. Clips, barrettes, headbands are all part of the news. More controllers: an extra-wide wide-teeth comb, a natural- bristle brush (nylon creates flyaway static) misted with water for a smooth finish. For the same reason: a tiny bit of cream hairdressing worked into hair (Clairol's Vitapointe does it neatly). The makeup-still in the soft neutral range for day from Clinique: Cinnamon Soft-Pressed Eye Shadow, Basic Eye Emphasizer; Golden lips clearly defined with Plum Lipstick. "Tortoise" ponytail clip from Riviera. Perry Ellis sweater.

Details, stores, next to last pages



SLEEK... hair that's short, controlled, soft-looking. The way it's done here—a gel goes on while hair is still wet, then it's finger-styled, finger-waved, the wave "held" by a jeweled barrette. (And it's all easier to do if you start with hair in good condition. To help in that direction: L'Oréal's Oleocap Hot Oil Treatment). The makeup for evening—for black!—rose/mauve colors that give a lift—and new warmth—to skin. These, from Helena Rubinstein's Skin Life Collection—Fine Wine Lipstick, Shadowed Pink Pressed Powder Eyeshadow, the definition of Wild Amethyst Eye Color Pencil. Sweater, Pinky & Dianne for Private Label.

THE GESTURE... of slicking back short hair or of lifting longer hair away from a neckline . . . repeated over and over in a season where the interest—even in a sweater—begins at shoulder level. To make the gesture count: rub conditioner on hands first, follow with a brushing. To keep it soft—as here—a small "curl" pulled forward. And, for smoothness this year: Revlon's Top Brass Natural Protein Hair Groom Cream (made for a man but it works to your advantage). Revlon makeup—all in soft wine-to-mauve colors. Makeup details, next to last pages. The beaded sweater, Cerruti 1881 Femme.

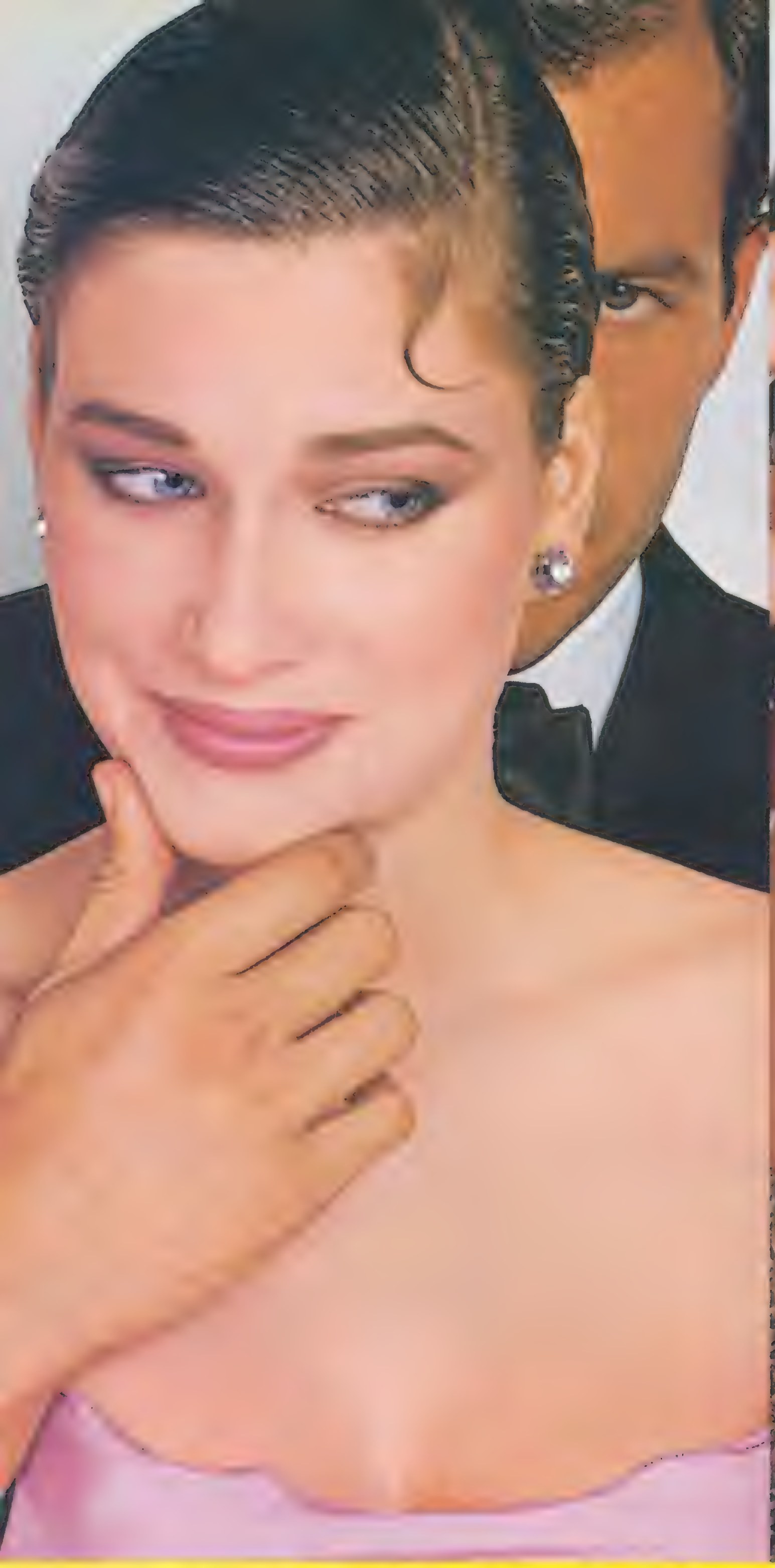
Andrea Blanch

Part of the polish
everywhere—
the new makeup...
colors with
a finish of their own

THE FINISHED LINE



THE CHANGE this fall to more interesting colors . . . to a new range of neutrals for day, mauve-pink-wine shades at night, surprise touches of iridesence. What they all share: a certain sheerness and lightness of texture, a clean finish. . . Colors for day, *above left*—worn and "swatched"—soft browns, celery, touches of gold. The way they go on now: with a new, *equal* emphasis on eyes and lips, a paler-color foundation as the base. Here, for eyes, Great Color Creative Coloring Pencils in Burnished Moss and Burnished Gold and Starry Eyes Silky Shadow, with Very Moist Lipstick in Sand Coral. All, from Elizabeth Arden. Angora sweater by Joan Vass.



More color, more contrast at night: a brighter lipstick, a different intensity of eye shadow. And colors that look wonderful on everyone—mauves to pink to rose. *Above center*, from Estée Lauder: Sunripe Roses Fresh Air Lip Polisher; Carnation and Amethyst Pressed Eyelid Shadow; Eye Contouring Pencil in Softsmudge Black. RIA Designs silk camisole.



The difference in neutrals, *above right*: "clean" browns and grey, to play in with shades of nude and pink. Good examples (also swatched): Iced Café, Sable, and Innocent Almond—Revenescence Pressed Powder Eye shadows; Liqui-Creme Lipstick in Your Own Currant. All, Charles of the Ritz. Liz Claiborne sweater.

Details, stores, next to last pages 245

Andrea Blanch

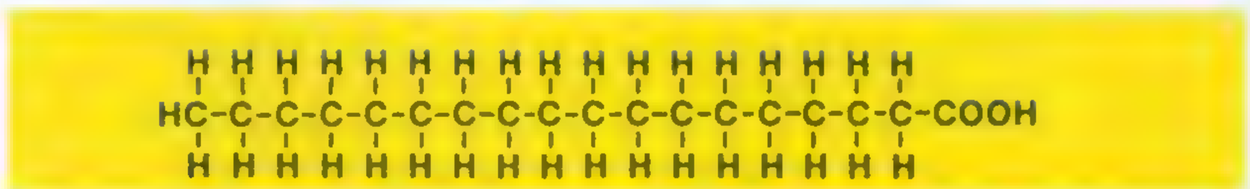
By Jane Ogle

Fat at super-stores energy, keeps you warm, protects vital organs, carries key vitamins, helps food taste good, and makes you look feminine. But a little fat goes a long way. Too much—or the wrong kind—can ruin your health and your looks.

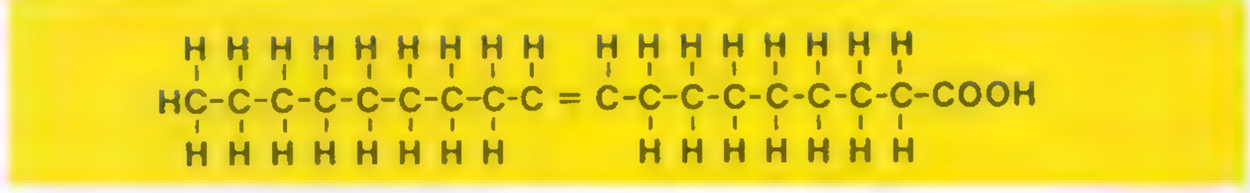
BASIC INFO

Just what is fat?
Fat, whether it is fat in the food you eat or fat stored in your body, is a chemical compound of carbon, hydrogen, and oxygen atoms arranged in endlessly intricate ways. When fat is oxidized, or "burned," it releases a lot of energy—nine calories per gram instead of the four calories per gram you get when your body burns carbohydrate or protein.

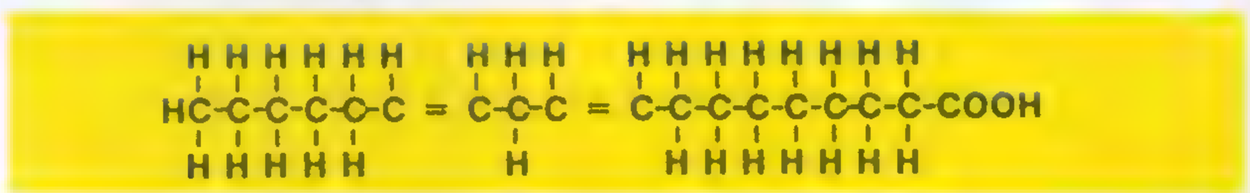
There are innumerable kinds of fat, but almost all are made up of three fatty acids hitched on to a molecule of glycerine—and are, therefore, called triglycerides. Fatty acids are the key ingredients. They are mostly straight chains of carbon atoms, each of which has two remaining arms available to hold hydrogen atoms. When both of these arms are connected to hydrogen atoms, the fatty acid is *saturated*:



Sometimes two adjacent carbon atoms hold both hands, leaving two hydrogen spots vacant. Then the fatty acid is *monounsaturated*:



If four or more hydrogen spots are empty, the fatty acid is *polyunsaturated*:

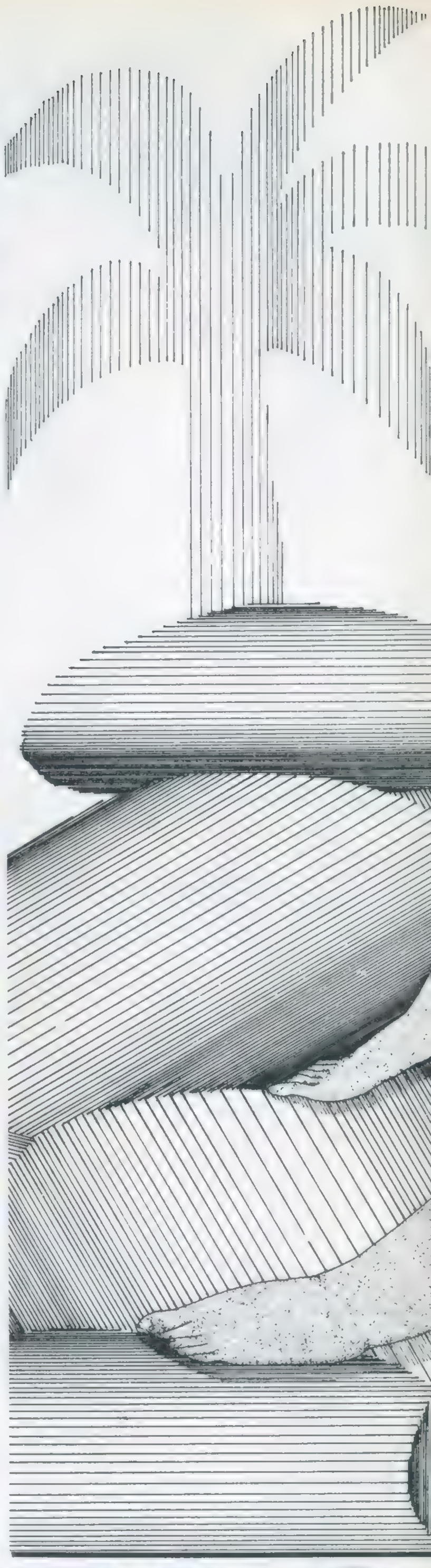


If you say a particular fat, such as butter, is "saturated," this means it has a predominant amount of saturated fatty acids. If you say a fat is "monounsaturated"—olive oil, for instance—this means most of the fatty acids are monounsaturated. If you say it is "polyunsaturated"—one of the other vegetable oils such as safflower or corn oil, perhaps—it means the fatty acids are mainly polyunsaturated. Here is a list of foods that are mainly saturated or monounsaturated or polyunsaturated:

Saturated	Monounsaturated	Polyunsaturated
Meats that are high in fat	Peanuts, peanut butter, and peanut oil	Safflower and corn oil
Hydrogenated shortening	Olives and olive oil	Soft margarine
Coconut or palm oil	Almonds, cashew, and Brazil nuts	Walnuts Soybeans
Butter, whole milk, cheese, and other whole milk products	Avocadoes	Sunflower and sesame seeds, and oils made from them
	Fish	

(Saturated dietary fat raises harmful forms of blood cholesterol, monounsaturated fat is neutral, and polyunsaturated fat lowers them.)

(Continued on page 278)



FAC



TS ON FAT

Monica Incisa

"Few previous populations have attained as great a degree of obesity, on the average, as has the current population of the United States"

So says Theodore B. Van Itallie, M.D., director of the Obesity Research Center, St. Luke's Hospital Center



"Taking a skinfold measurement with a pair of calipers (*above*) provides a very accurate gauge of body composition—the ratio of fat to lean mass," says Mike O'Shea, head of The Sports Training Institute in New York. "When we measure a woman, we use three sites—the center of the upper arm, the frontal thigh, and just above the hip—to allow for differences of fat distribution. Weight comparisons are not a good indication of body composition. Your weight may actually remain constant, but your shape has changed—you have more lean mass, fewer inches."

WHY CRASH DIETS DON'T WORK

Crash diets seem to be one of the largest industries in this country. But do they work? No!, says Myron Winick, M.D., head of the Institute of Human Nutrition at Columbia University's College of Physicians and Surgeons.

Weight losses do occur—either because the diet limits calories or because you just can't manage to eat that much of the types of food allowed. And you also lose a lot of water—in fact, *most* of all quick weight loss is water. However, as soon as you have finished the diet and gone back to your regular eating habits you regain the lost weight and water.

There are two main kinds of fad diets, Dr. Winick says. One limits calories. The other "allows" you unlimited amounts of certain foods.

(Continued on page 277)

TOO FAT: TWO WAYS

Experts are taking a whole new look at what being "too fat" actually means—and what you can do about it. This all has to do with research showing that there are two entirely different processes involved in becoming overweight.

If you are too fat, one of two things is possible. *Either* you have a normal number of fat cells and they have become too big because you have been taking in more calories than you have been using up *or* you have too many fat cells—which are usually too big as well. You can see the difference between the two kinds of overweight in the drawing, *right*:

There is increasing evidence that the *number* of fat cells in your body is determined during childhood, particularly during the two periods of greatest growth—infancy and adolescence. The number does not change after you are fully grown. That is why it is so important not to overfeed children and to make sure they get plenty of exercise. Otherwise they may be saddled with a lifelong obesity problem.

If you put on lots of weight only after you are fully grown, then your fat cells look like those in Type 1. Getting down to what is called a "normal body weight" also brings your fat cells down to their normal size.

If you put on lots of weight while you were growing up, then you are apt to have fat cells like those in Type II. In order to get down to a "normal" body weight, you have to shrink your fat cells down to what, for each of them, is below-normal size.

In view of this, John H. Karam, M.D., associate director of the Metabolic Research Unit of the University of California at San Francisco, says that the whole concept of obesity should be redefined: "Obesity should mean that there is too much fat per adipose cell, *not* that there is too much total body fat."

The average person has about twenty-six billion fat cells containing a total of twenty-five to thirty-five pounds of body fat. The average amount of fat in each fat cell is 0.6 microgram (a millionth of a gram).

People with a serious and persistent weight problem should, according to Dr. Karam, try to find out to just what extent this may be due to fat cells that are too big rather than fat cells that are too numerous. Otherwise,

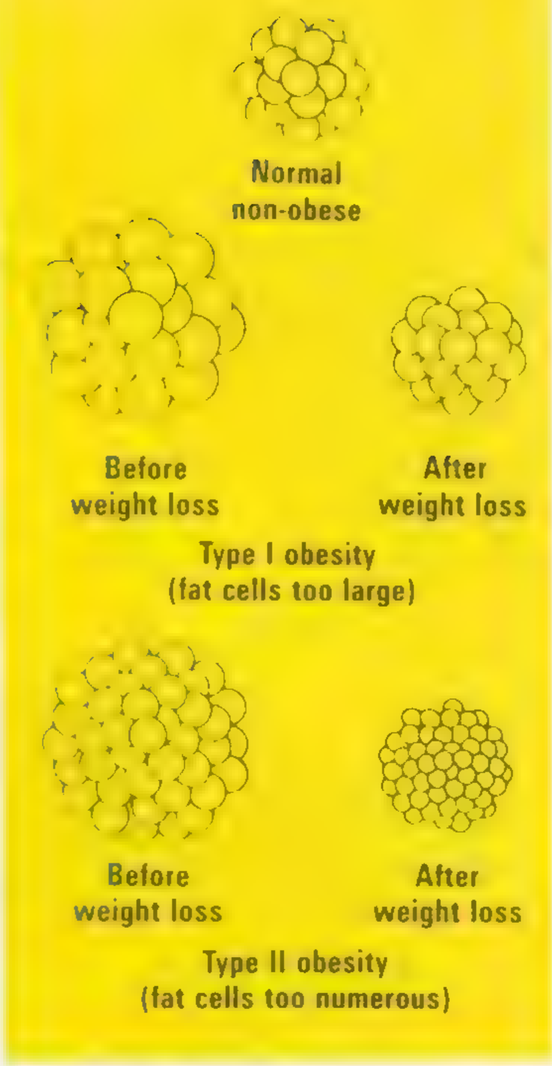


Diagram from "Nutrition and Health," a newsletter put out six times a year by the Institute of Human Nutrition at Columbia University's College of Physicians and Surgeons in New York City. $9 a year.

they may be in for a great deal of useless misery. It is extremely difficult to reduce fat cells to a semi-starved state. And patients with too many fat cells have been reported to get severely depressed

(Continued on page 280)

THE CELLULITE MYTH

An interview with Willibald E. Nagler, M.D., physiatrist in chief, of The New York Hospital-Cornell Medical Center

There is no such thing as cellulite. What people often call cellulite is nothing but fatty tissue. If a pathologist were to examine this tissue under a microscope, he would not see anything different from any other fatty tissue.

Even the word is meaningless. It is not a medical word as many people believe. It is just a made-up word taken from the French word for the leather reinforcement on riding breeches.

The idea that this dimpled look of flesh is in any way special or that it calls for special treatment is absolute nonsense. The skin gets this appearance when you eat too much and exercise too little. It is that simple!

All your subcutaneous fat tissue is held in place by fibrous bands. They are wrapped around it the way string is wrapped around a paper parcel. And if you

put on weight, the fat tends to push out between these bands. You see this even in girls fifteen or sixteen years old who eat too much and do too little. But it becomes increasingly noticeable with age because as you get older the turgor of the skin decreases—it loses its ability to spring back easily after it is stretched. And

(Continued on page 277)

"SPOT REDUCTION? FAT CHANCE!"

So says Frank Katch, Ph.D., chairman, department of exercise science, the University of Massachusetts, co-author of "Getting In Shape" (Houghton Mifflin), in an interview with Vogue

Does spot reducing actually work? Can you lose fat in one part of your body just by exercising that particular part? No, absolutely not. At our Applied Physiology and Biochemistry Laboratory, my colleague, Dr. Priscilla Clarkson, and I have just done the most thorough test so far to see if there is anything to the spot-reducing idea. There isn't. Here's the proof.

We took fifteen men as an exercise group and another fifteen as "controls." Everyone had his total fat determined by dunking and seeing how much water he displaced. Thirty measurements were taken at different spots all over the body, including the skinfold of the scapula (shoulder blade), triceps (upper arm), abdomen, supraileac (hip), and front of thigh.

We also took needle biopsies from three sites: shoulder blade, abdomen, and buttocks. Minute bits of tissue drawn out were smeared on slides and projected on a four-by-four-foot computer screen. Each slide displayed about two hundred fat cells. We measured over one thousand cells from each site for each person with a device called a digitizer pen—you just trace the cell's diameter, and it tells you the circumference and volume.

We then had the exercisers do five thousand sit-ups in four weeks. We started out with ten rounds of ten sit-ups each—and a ten-second rest period between rounds. We gradually increased the number of rounds up to twenty, and after that, the number of sit-ups per round up to fifteen. The rest periods remained constant. Everybody did the sit-ups at the same rate so that the amount of work performed was uniform. We had a gong: Bong! You sat up. Bong! You went down. At the end, we were doing 350 sit-ups in the daily stint.

When the four weeks were up, we repeated the measuring process. If spot-reducing really worked, there would have been some difference in the amount of fat on the abdomen—which had been getting such a workout—compared to the fat in other areas, like the shoulder blades and the buttocks, which had been relatively idle. But there was absolutely *no* difference. In fact, the abdominal cells were exactly the same size as they had been before starting the exercise program.

Of course, you can lose weight with diet and aerobic exercise—the loss probably occurs proportionately throughout the whole body. And you can tighten up various areas by strengthening the muscles in each region—particularly the abdomen. But spot-reducing in the sense of selective, localized reduction of fat tissue? There is no such thing!

> "There is essentially no evidence that the obese eat more than the non-obese. The average American is simply a rather sedentary individual who consumes relatively small amounts of food while at the same time struggling to keep his or her weight down"

So says D. Mark Hegsted, Ph.D., administrator of the Human Nutrition Center, U.S. Department of Agriculture

OBESITY—A HEAVY HEALTH-RISK FACTOR

If you are too fat, you are more likely to have a very serious disease—and a shortened lifespan. Dr. Van Itallie tells you what the risks are:

The strongest links are between obesity and hypertension and obesity and adult-onset diabetes. Weight definitely increases the risk of developing these diseases. And, often, if you simply reduce, you can bring your blood pressure down to a satisfactory level and get diabetes under control.

Obesity is, as we see from population studies, also associated with other serious disorders. In countries or groups where the people tend to be fat, there is more endometrial and breast cancer—as well as more atherosclerosis, blood lipid disorders, strokes, heart attacks, gout, and gallbladder disease.

What is difficult to tell is whether being too fat is itself the cause of the disease or whether it is some other factor that goes with being too fat. For instance, is it obesity-triggered hypertension that contributes to the higher rate of heart attacks among overweight people—*or* is obesity an independent risk factor?

The one thing about which nobody has any doubt: there is a definite link between obesity and disease.

THE FAT PERCENTAGE: HOW TO FIGURE YOURS OUT

Standard height/weight tables are not that good a method for figuring out how much you should weigh—they are simply population averages, not ideals that you should aim at. A much better gauge than overall weight is the proportion of fat in your body—your fat ratio.

Some key points are made by Jack H. Wilmore, Ph.D., professor of physical education at the University of Arizona, in his latest book, *Athletic Training and Physical Fitness* (Allyn and Bacon):

● At birth, the body is 10 to 12 percent fat by weight. This goes up to about 15 percent for men and 25 percent for women by the early twenties.

● After you are fully grown, both the *total* fat and the *percentage* of fat in the body increase—probably because people tend to eat too much and exercise too little. The average American gains about one pound of weight a year after twenty-five—which adds up to thirty additional pounds by age fifty-five. In terms of your fat/lean body ratio, what that really represents is a gain of forty-five pounds of fat and a loss of fifteen pounds of lean mass.

(Continued on page 278)

ZERO-CALORIE FAT

A fake fat—sucrose polyester, SPE for short—holds promise as a safe way to help lose weight and lower blood cholesterol. SPE was synthesized by Fred H. Mattson, Ph.D.—then a research chemist at Proctor & Gamble's Cincinnati laboratories and now head of the Lipid Research Clinic at the University of California, San Diego. SPE can be made to mimic ordinary food fats in texture and taste. But, unlike them, it is not broken down in the intestines and therefore is not absorbed into the body. So it may prove a boon to people who must lose weight and yet find it hard to give up things like butter and mayonnaise and heavy cream.

In addition to being calorie-free, SPE binds to cholesterol (from food and bile) on its way through the intestines and carries it out in the feces. The result? Your serum cholesterol level can be brought down.

Dr. Mattson says that so far tests have shown no significant side-effects of SPE, but that more studies are needed in order to make sure it is completely safe.

According to Charles J. Glueck, M.D., head of the University of Cincinnati's General Clinical Research Center funded by the NIH's Division of Research Resources, who has been conducting SPE tests, it may be several years before it can be cleared by the Food and Drug Administration, but the prospects really seem very good. It would start out as a prescription drug because of its powerful cholesterol-lowering effect. And, as it could be substituted for five hundred or more daily calories of fat, it should have a great potential as a zero-calorie fat substitute.

what to wear with what

Starting here, on these sixteen pages, attractive clothes and accessories with a sense of purpose. Softened tailoring, well-thought-out bags, belts and scarves with something extra. And, the other side of the story: new levels of ornamentation for special effects.

Givenchy's "suit" in real-life terms: unmatched wool knit jacket and skirt, $550; silk jacquard blouse, $350.

BAGS IN NEW TEXTURES, NEW COLORS—IN PAIRS FOR BUSINESS AND PERSONAL ESSENTIALS

1

1. Companions: a Burgundy leather tote ($260), purple envelope ($45), La Bagagerie.

2

2. New "briefcase": a black leather tote ($250), quilted clutch to sneak out to lunch ($125)—Morris Moskowitz.

3

3. Iridescence, texture—Bagheera's leather "bookbag" ($195) and small, fit-inside leather clutch ($85).

All prices approximate. Details and stores, next to last pages. Hair, Marc Pipino of Pipino-Buccheri Salon; makeup, Vincent Nasso.

4

4. Fendi intelligence and style in a signature tote ($315) shoulder bag to tuck inside ($185).



Sonia Rykiel's new knitting—3/4-size bouclé jacket and top, wool jersey skirt.

what to wear with what

The shoulderbag—smaller, clean-edged, with room inside . . . in new neutrals, new textures.

1. Prada's textured Burgundy leather, $210.

2. Meyer's black leather with front flap, $102.

3. Black embossed leather with front tassel by Prada, $195. 4. Bottega Veneta's grey textured leather, $190. 5. Brown lizard with front flap by La Bagagerie, $350. All prices approximate.

Hair, Marc Pipino and Bob Fink of Pipino-Buccheri Salon; makeup, Alberto Fava, Vincent Nasso. Stores, details, next to last pages.

Alex Chatelain

START WITH KNITS—
THE BASE OF DRESSING
FOR AN ACTIVE LIFE.
WHAT YOU DO: THE
BEST NEW ACCESSO-
RIES—HERE, THE BEST
NEW SHOULDERBAGS
—REAL-LIFE STYLE
THAT GOES ANY HOUR!

New definition of a soft suit: Ungaro's chenille jacket and narrow trousers in wine, patterned silk blouse.



Soft texture, soft shaping . . . the 7/8 coat in cognac tweed wool-blend knit, slightly squared at the shoulders. With narrow taupe wool gabardine pants, a shimmered leather portfolio in copper.

VERY EASY
VOGUE PATTERN 7160

Jewelry for day—the bracelet! In new metal/colo combina-tions, wrist-hugging shapes —all eye-catchers.

1. and **7.** Pewterized bean-shaped bracelet with hand-painted gold or copper, each $18, Ben Amun. **2.** Hammered copper/bronze cuff, black patina, $50, Andrew Hatfield. **3.** Flexible links hand-painted in gold, $15, Ben Amun.

THE COAT YOU WANT THIS SEASON —THE 7/8 COAT. TO SEW IN KNIT OR IN WOOL, OVER A SKIRT OR PANTS. WITH IT—THE BEST WORKING PORT-FOLIO, A NEW METALLIC BRACELET

what to wear with what

VOGUE PATTERNS

VERY EASY
VOGUE PATTERN 7465

The same 7/8 coat goes... in all fabrics. Here, unlined taupe wool mohair, wool gabardine skirt.

3

4. Vermeil cuff in folded-leaf design, $250, Joanne Cooper. **5.** Pewter cuff outlined in hand-painted gold, $55, Ben Amun. **6.** Copper and bronze cuff with black patina, red enamel dot—$60, Andrew Hatfield. **8.** Pewter leather "envelope" with gold leaf, $36, Tess Sholom for Tess Designs.

8

VOGUE PATTERN
2236

I Nobu

Portfolios now—a work-day necessity so attractive it's one of the best accessories!

1

2

3

4

1. Slender Burgundy leather, $50, Coach Leatherware.

2. Fendi's embossed leather in the brightest red, $210.

3. The most!—gleaming gunmetal "snake," $40, by Ruza.

4. Iridescent leather—you saw it, *far left*. This time, pearlized violet, $165, Bagheera.

These two pages:
Hair, Marc Pipino and Bob Fink of Pipino-Buccheri Salon; makeup, Vincent Nasso, Alberto Fava. Pattern and fashion details, stores, next to last pages. All prices approximate.

Alex Chatelain

what to wear with what



How far sweater sets have come . . . Adrienne Vittadini's navy/plum pullover ($58) and cardigan ($70) with an easy matching skirt ($78).

Pierre Cardin's aubergine chenille sweater and skirt . . . soft, pretty, wearable. Sweater, $45. Skirt, $34.

ON THE RUN? CLOTHES WORK BETTER, LOOK BETTER WHEN THEY'RE KNITTED. BEST WAY TO WEAR THEM: ADD A SLEEK BELT

To "polish" cropped-short sweaters, wrap jackets, dresses, to contrast with knit softness: a leather belt. Always narrow (under 1½ inches) . . . often textured . . . terrific in a new neutral—grey; Burgundy; bronze, latest day/night metallic. **1.** Good catch: shiny, grey snake. Colony Designs. $25. **2.** A slim braid of pewter leather. $16. **3.** Burgundy leather, passementerie edged. $20. Both Morris Moskowitz. **4.** Clean, straightforward grey leather. $10. **5.** Another uncluttered look, Burgundy leather. $18. Both Mulberry Company. **6.** Stitching on bronze leather. Morris Moskowitz. $32. **7.** La Bagagerie's Burgundy lizard. $50.



New "put-together" ease: Betty Hanson's topaz chenille wrap cardigan ($110) and velveteen pants ($80), amethyst blouse ($90).

I. Nobu

Paul Amato

A new concept of classic: longer wrap jacket and slim, slit skirt in camel-colored chenille. You'd never tire of this one! Frances Henaghan. Jacket, $90. Skirt, $68.

Red-and-black stripes, T-shirt simple, dressed enough to "go." Stephen Burrows for Pat Tennant. $150.

Sums up all the news: Bill Haire's wrap cardigan in teal lit with Lurex ($190); pleated teal skirt ($124), bowed blouse ($110). For Friedrick Sport.

The impact of fuchsia and black in a lean dress, a loose hip-length jacket. Rodier, Paris. Jacket, $165. Dress, $130.

When the mood is very casual . . . . Courrèges' big, off-white turtleneck, matching corduroy pants. Turtleneck, $250. Pants, $285.

Accessories, next to last pages.

All prices approximate.









1. A silk crêpe de Chine scarf, enriched with color—and caviar beading. Heaven Design, $75. Here, with Koos van den Akker's gold-shot velvet jacket. . . . Enriched color in a lipstick—Chanel's Golden Ember Lipstick with Black Ruby Lip Gloss. **2.** Softness—a black, brown, and metallic gold jabot. Kae Yoshida Knits, $20. **3.** Bugle-beading on Burgundy georgette—Calvin Klein Scarves; $125.

I. Nobu

Hair, John Sahag; makeup, Joey Mills.

4. Special P.M. effect: Richard Pless' hand-painted checkerboard mesh scarf. For Whiting and Davis, $200. Color effect: Diane Von Furstenberg's Rose Mocha Lipstick, *right*. **5.** Color and texture: a plum/metallic gold knit muffler. Echo Scarfs, $14.

5

6

what to wear with what: special effects

THE DELIGHT OF A "DINNER SCARF," ENRICHED WITH TEXTURE, ORNAMENTED, IN BRILLIANT COLOR ...THE NEW "JEWEL" AT THE NECK—TO WEAR WITH DAYTIME TWEEDS, A VELVET EVENING JACKET

John Stember

6. Unexpected: a shiny chrome-yellow scarf, striped wine and metallic gold. Linda Mendelson, $60.

All prices approximate.
Stores, details, next to last pages.

Details and stores, next to last pages.

John Stember

8

special effects 1. Double-buckled snake and leather cinch—[redacted] Wyly's of Tucson and Scottsdale, $122. **2&3.** Beading—[redacted] Laura Eastman's inch-wide belts, $40 each. **4.** Black snake-[redacted] skin embossed with "gold"—Marchant, $40. **5.** Metallics: a [redacted] 24k-gold-leaf buckle on "pewter" leather—Tess Sholom for [redacted] Tess Designs, $60. **6.** With skirts, pants—Omega's ribbed [redacted] suède belt, $22. **7.** The hilt! Brass, silver, and wood on a wide [redacted] tooled leather cinch—Cesar of Gstaad, $1,000. **8.** Evening [redacted] dazzle—in a sweater! Colette Nivelle, $420.

1 Nobu

8. Photographed at La Boite; 10 & 11 photographed at the U.N. Plaza Hotel. All prices approximate.

AMONG THE BEST OF THIS SEASON'S SPECIAL EFFECTS: THE RIGHT BELT—PAINTED, BEADED, TOOLED... MORE DECORATIVE, MORE DRAMATIC—IT BRINGS NEW IMPACT TO DRESSING NOW, DAY OR EVENING

what to wear with what

9. Amusement: Saint Laurent's panther-spotted "jogging suit," black wool and Lurex. Top, $275; pants, $295. **10.** With a gold-beaded leather belt (Morris Moskowitz, $24): Rafael's sweater dressing.

11. P.M. effects: in color—Calvin Klein's beaded suède triangle, $170. With his silk taffeta blouse, silk satin pants.

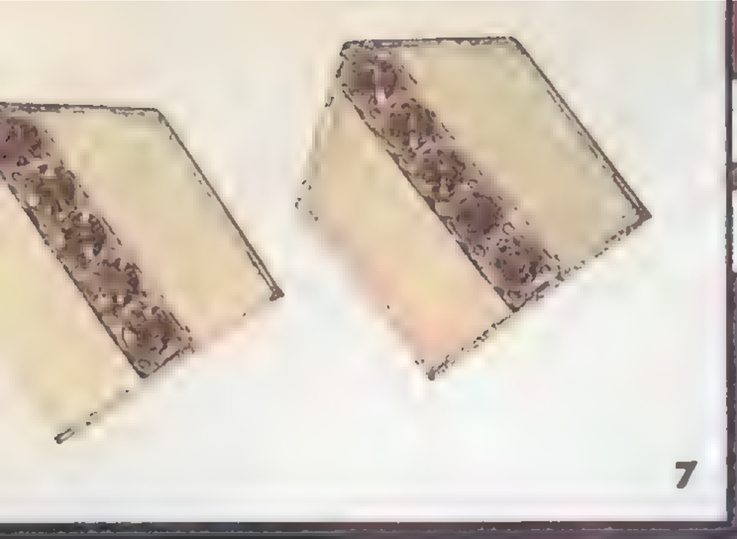
what to wear with what

special effects Bags with texture, color, shine . . . space. **1.** Rhinestones on suède. La Bagagerie. $120. **2.** Luxe! Judith Leiber's all-over stones. $1,020. **3.** Works-with-everything gunmetal leather. Morris Moskowitz. $105. **4.** Color hit: red silk moiré. Prada. $145. **5.** Timeless black quilted satin. I. Santi for Europel. $45. **6.** With clothes focused on legs: stones on stockings. Geoffrey Beene for Bonnie Doon. $7. Silver piping, on suède. Shoe Biz. $110.

Nobu

John Stember

All prices approximate.
Stores, details, next to last pages.



7. Geometric "gold" earrings, gleaming stones. Joseph Mazer. $28.

8. Starburst earring, black-and-gold plastic. Constance Maslow. $20.

AT NIGHT YOU WANT SOMETHING SPECIAL —A LITTLE SPARKLE ...MORE ORNAMENTATION—THIS YEAR YOU CAN HAVE IT!

9. What Adolfo does for disco: a black suit "eased" by knitting, sequin sparkled. $950. More sparkle: Adolfo's flowery fragrance, Adolfo by Frances Denney.



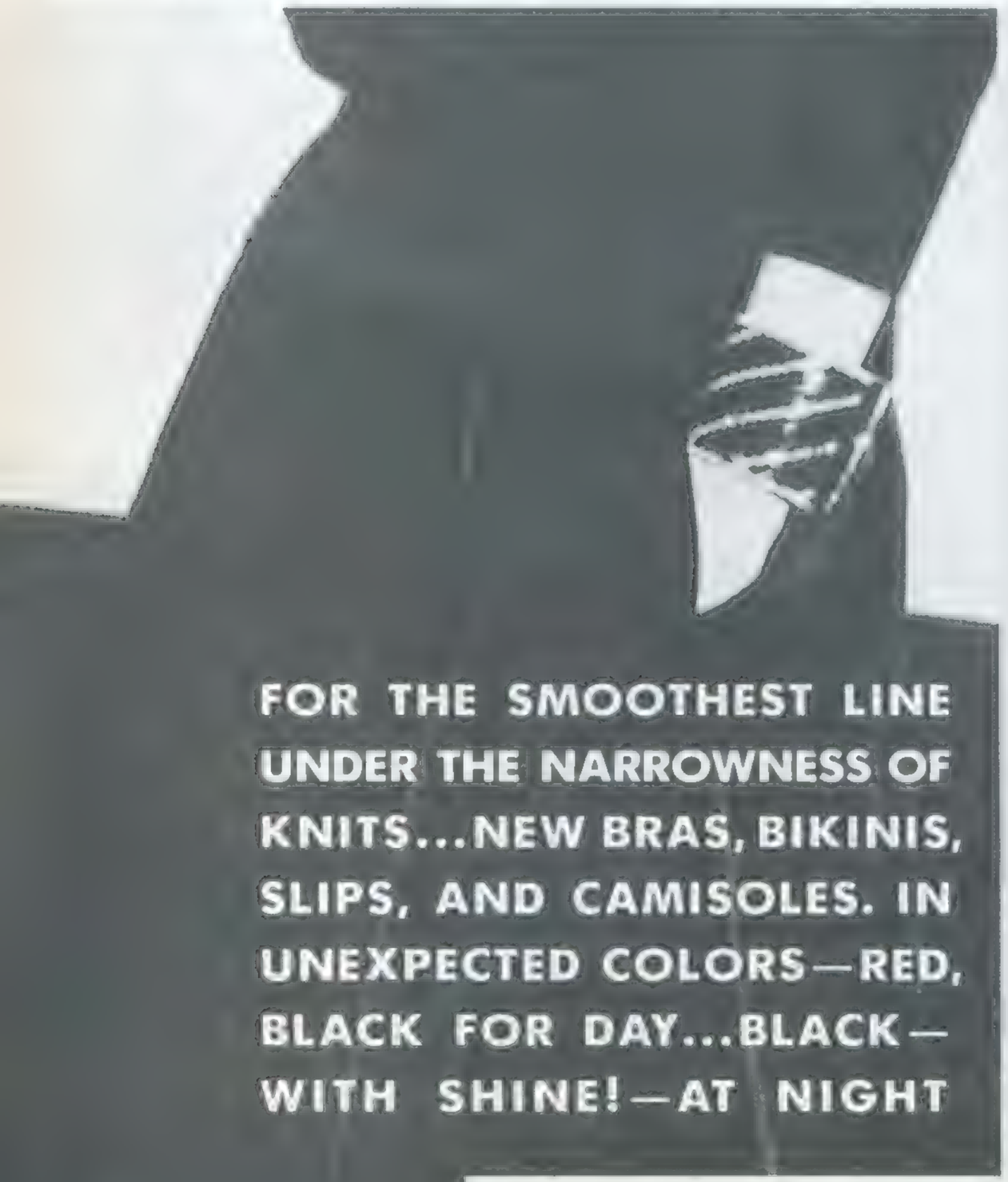
what to wear with what





2. Black-plus-bareness . . . front-closing lace bra with thin elastic straps, $12. Lace

special effects **1.** Dinner dressing—Valentino's black angora-and-lace top, velvet dirndl





FOR THE SMOOTHEST LINE UNDER THE NARROWNESS OF KNITS...NEW BRAS, BIKINIS, SLIPS, AND CAMISOLES. IN UNEXPECTED COLORS—RED, BLACK FOR DAY...BLACK—WITH SHINE!—AT NIGHT

3. All-over control, sleekness—black underwire bra-slip, stretch bodice, $19. Olga

4. Smoothness in red! Olga's

5. Best—prettiest—slip under narrow, bare evening clothes—strapless bias-cut satin, side slit, lace bodice, $56. Ora Feder Designs

6. To be seen!—black crêpe camisole "lined" with gold Lurex, $65. Short matching slip, $65. Christian Dior Lingerie

bikini, $6. Formfit Rogers

7. Skimpiest: front-closing black lace bra, $6.50. Lace bikini, $4.50. Sweet Nothings by Maidenform

8. Sheer black lace with added support—Vanity Fair's underwire bra, $12. Lace bikini, $6

new-color nylon underwire bra, $11. Stretch bikini, $5

9. All you need under the smallest evening jacket—Sami's black silk camisole "dipped" in gold and red, $110. Watches, these two pages, Concord CC and Piaget

Here and the preceding six pages: Hair, John Sahag; Bob Fink of Pipino Buccheri Salon. Makeup, Joey Mills. Nos. 2, 6, 9, photographed at the U.N. Plaza Hotel.

All prices approximate. Stores, details, next to last pages.

WINES

American reds at their best: the name of the grape is Zinfandel

By Barbara Ensrud

If anyone were to ask me which wine best typifies America, without hesitation my answer would be Zinfandel. The other leading varietals—Cabernet Sauvignon, Pinot Noir, Chardonnay, and Riesling—are, after all, made in numerous places throughout the world. But Zinfandel, though it is a member of the European family of grapes, *vinifera*, is almost unique to California with a few scattered plantings in other states. The qualities that characterize it—lusty warmth and gusto, an exuberance of berry-rich fruit, versatility of style, and aspirations to greatness (which it not infrequently achieves)—give it an all-American profile that is unmistakable.

And we are not the only ones to think so. A group of British wine connoisseurs in London recently formed what they call The Zinfandel Club, devoted exclusively to collecting and enjoying the best of California wines. The French like Zinfandel, too. After several now-historic tastings of California wines over the last few years, an informal study was done in Bordeaux to determine which wine was the favorite. Zinfandel was preferred, and precisely for the fact that it is so typically American. It stands on the shelves of a few of the best wine shops in Paris, including Nicolas, Fauchon, and Stephen Spurrier's Caves de la Madeleine.

Zinfandel grows in every wine region of California and is the most widely planted of the top varietals with over thirty thousand acres. Winemakers can make Zinfandel in just about any style they please, depending upon where they choose to buy or grow their grapes and how they handle the wine afterward. It can be light and fruity—the ideal quaffing wine—or an exalted climax to a vinous evening—or anything in between.

The hallmark of a well-made Zin is its berry-like fruitiness, variously described as being redolent of blackberries, raspberries, currants—and often rather "briary" in aroma. Zinfandel grapes have sufficient tannin to make wines with enough strength and substance to develop complexity as they age in wood or bottle, much like a good Cabernet or Bordeaux but without the astringency that often makes those wines virtually undrinkable in their early years. Mature Zinfandel vines, however, yield rich, intense wines like some of those from Ridge Vineyards, Joseph Swan, Mayacamas, David Bruce, Mount Veeder, and Monteviña. Whatever your preference, whatever the occasion, there is probably a style of Zinfandel to suit it perfectly. Just when I think I am pretty well onto its principal incarnations, somebody somewhere comes up with an entirely new one.

The most outstanding Zinfandel I ever tasted (and maybe the best California wine altogether) was Ridge Vineyards' 1970 Jimsomare. A close second—Clos du Val's 1975 Zinfandel—silken-textured, with the smoothness and warm luster of beaten gold. When I had it in January of 1977, it was at its peak having reached a rare pinnacle of lush, opulent fruit.

Zinfandels are usually drunk long before they are seven years old, though, because the best of them—like those of Ridge, Sutter Home, Burgess, Monteviña, and other small wineries—are eagerly sought by wine lovers who can't wait to taste the newest releases. Most Zinfandels are best enjoyed at two to

"Strapping big wines, stuffed with fruit"

five years when they are in the flush of youth and rampant with fruit. Some, however, are capable of great longevity. A couple of years ago, I dined in Louis Martini's Napa Valley home, a wonderful old stone dwelling that was formerly a distillery. After dinner, we sat by the huge stone fireplace and sipped a Zinfandel 1947, the year of his daughter Caroline's birth. All of us, except Louis, were astonished by its strength and vitality. It is still good, he recently told me, and he expects that his special-selection Zinfandels from 1974, 1977, and 1978 will last as long.

The name Zinfandel is a dance on the tongue, and much of the time is coupled with other resounding appellations: Monte Bello, Shenandoah, York Creek, Paso Robles, Lytton Springs, Fiddletown. Each denotes a geographic origin or vineyard, a practice started by Ridge Vineyards that attempts to give their customers as much information as possible about the style of wine in the bottle.

Several of these well-favored spots—Fiddletown and Shenondoah—lie in Amador County in the foothills of the Sierras, Bret Harte country. The region first knew fame in the 1850s' gold rush but is on its way to becoming famous for its lionhearted Zinfandels, fiercely potent but fat and indolent as big cats after a rich feed. Alcohol content of these wines is rarely below 13.5 percent and often ranges to 15, 16, even 17 percent for the late-harvest style made of very ripe grapes.

Young Cary Gott and his wife Vickie, owners of Monteviña, are enthusiastic newcomers to Amador. With his father-in-law, Gott purchased eighty acres of old Zinfandel vines, some sixty and seventy years old, that yield tremendously concentrated and intense wines. "I like that very big, heavy style," says Gott, "and this is really the spot for it." One traveler during the gold rush likened the region to the Mediterranean "with its rich tints of orange and burnt sienna." The climate is similar, too, dry and warm but freshened by winds from the Sierras that give cool nights and morning dew—ideal conditions for the grapes to increase their sugars and at the same time to maintain excellent balance of acidity.

The result is strapping big wines stuffed with fruit, though often clutched in a vise of tannin that only a few years of bottle age can tame. Monteviña's 1975 Shenandoah was just such a wine, sufficiently mellowed to enjoy now or to keep for a few years. Its deep, briary aroma is followed up by fruit galore, chewy, almost jam-like, the very essence of mid-summer berries.

This young winery strives for variety, though its mainliners will always be massive Zins. Monteviña makes a delightfully fruity and attractive white Zinfandel, a style that is becoming very popular. It is made by immediately separating the grape juice from the color-rich skins during crush. And this year, they made a Zinfandel Nuevo in a light, fruity, thoroughly engaging style that quite knocked off contenders among this year's Beaujolais *nouveau*. Be sure to watch for it this winter.

The late-harvest Zinfandels stand in a class by themselves. The grapes are left on the vine as long as possible, sometimes into late November, ripening to an intensity that produces wines of great power and depth. Some, like the late-picked Carneros Creek 1976, 16.5 percent alcohol, have a touch of residual sugar that makes them taste something like vintage port. These concentrated wines are too overpowering to accompany a meal. They are best sipped slowly with a good ripe cheese that can stand up to them.

Tasting one's way through the various styles of Zinfandel is grand fun and full of marvelous discoveries. I heartily recommend that you form a "Zinfandel club" of your own and get underway. It is definitely an excursion you'll enjoy.

The Many Styles of Zinfandel

- **Light, fruity, like Beaujolais:** Parducci, Sebastiani
- **Rich, spicy, concentrated fruit, full-bodied:** Burgess, Joseph Phelps, Ridge Paso Robles, Caymus, Dehlinger, David Bruce
- **Powerful, intense, tannic, often blockbusters from Amador County:** Ridge Shenandoah, Fiddletown, Monteviña, San Martin, Sutter Home, Mount Veeder, Carneros Creek
- **Medium full-bodied, berryish, generous:** Louis Martini, Calera, Caymus, Buena Vista, Souverain, Ridge Coast Range
- **Classically structured, stylish, complex, claret-like:** Clos du Val '74 or '75, Ridge Lytton Springs, York Creek, Fetzer, Dry Creek, Cuvaison
- **Late harvest:** Ridge Esola Ranch 1976, Carneros Creek 1976, Mayacamas, David Bruce, Roudon-Smith Vineyard
- **Blanc de noir (white Zinfandel):** Sutter Home, Monteviña, Grand Cru
- **Zinfandel rose:** Concannon, San Martin

HEART NEWS

(Continued from page 236)

detection and treatment may reduce the danger.

Dr. Scheidt noted that we are eating fewer cholesterol-rich foods and at least some of us are giving up cigarettes or are smoking brands with lower tar and nicotine. "Figures prove that we are eating fewer dairy products, including eggs, whole milk, and rich cheeses . . . but we are still depending too much on beef for our protein needs," he said. "All of us probably should cut down on beef, organ meats, pork, lamb, and veal and concentrate on fish and chicken."

Weight watching has become a national pastime; and even in small babies, obesity is no longer regarded as a sign of health and beauty. "Some parents are realizing that heart-threatening disorders can start early in childhood and are feeding their infants and children better diets," he said. "More babies are breast-fed, or are given a skim-milk formula. We are trying to wean our children away from the kinds of foods that can lead to trouble later on."

Many of us are also exercising more and with special emphasis on such aerobic activities as jogging and tennis. Exercise helps to improve blood circulation throughout the body, relaxes us, and keeps us from getting obese. All in all, we are taking the preventive measures that, in the long run, may be keeping down the death rate from heart attacks.

Lawrence S. Cohen, M.D., professor of medicine at Yale University School of Medicine and a specialist in cardiology, points out that methods to spot potentially deadly problems in heart and arteries have improved and that new forms of treatment are often able to minimize the damage even a serious heart attack can cause.

A frequently used technique in spotting blocked arteries and other causes of heart pain has been coronary arteriography, an X-ray visualization of the coronary artery. A radiopaque material is injected separately into the right and left coronary arteries as a series of X-ray movies are being taken rapidly. The method allows the physician to see exactly where the trouble is and to decide whether or not surgery should be performed. But the technique is uncomfortable for the patient and may hold some risk. Recently, noninvasive methods of diagnosis have been used and found to be effective in spotting trouble areas.

Even after a heart attack has occurred, new methods are saving lives. Most important perhaps are the faster methods of getting patients to treatment. Ambulance attendants, trained in cardiopulmonary resuscitation (CPR) and other basic life-support systems, begin therapy even before the victim reaches the hospital emergency room. It has been found that, with a heart attack, speedy treatment can make the difference between life and death. Heart associations throughout the country are teaching these lifesaving techniques to police, firemen, ambulance attendants, and individuals with heart-attack-prone family members.

Once the patient gets to the hospital, new and more accurate monitoring devices allow nurses and other attendants to keep track of every breath and heartbeat.

New and better medications which can be given during the post-heart-attack period prevent some of the recurrences that formerly killed patients even after they had weathered the initial shock. "Patients are allowed out of bed earlier, may go home earlier, and are encouraged to resume an almost normal life within weeks, rather than months, years, or never. One especially encouraging note: aspirin, the drug found in most home medicine cabinets, may turn out to be a powerful weapon in the war against heart attack and stroke. Preliminary results on patients who have taken this common medication seem to show that this therapy may help to prevent recurrent heart attacks and strokes. "The National Heart and Lung Institute, which has been conducting the aspirin studies, is expected to report on them this year, and preliminary data look very promising," Dr. Cohen says. (More about aspirin, page 80.) ▽

BYPASS SURGERY

(Continued from page 236)

ministration hospitals. The patients were randomly assigned to receive either the surgery or the medical treatment over a three-year period. The study seemed to show that the patients who received the medication and instructions for life-style changes lived just as long as the patients who underwent operations.

The report was the beginning of a sometimes heated discussion between surgeons who felt that coronary-bypass operations had saved many lives and alleviated a good deal of angina-pectoris pain and cardiologists who suggested that some of the same results might have been achieved with less risky and costly treatment.

There is a broad area of agreement: in cases in which angina pectoris is severe and relief with medication is incomplete, the bypass surgery will allow the patient to lead an almost normal life. There is less agreement on whether this surgery will help over a long period of time; because of the nature of coronary and arterial disease, the disabling pain often returns as new plaque attaches itself to arterial walls and more arteries constrict or become blocked. Obviously, repeated bypass surgery is hardly ever considered.

There is also disagreement on whether bypass surgery saves enough lives to warrant frequent use. Critics of the Veterans Administration's study charge that some of the hospitals had much less promising results than others, indicating that personnel and equipment were probably not adequate for this kind of sophisticated medicine thus skewing the study's outcome. Other hospitals, the critics maintain, had a very high rate of success. To them the study means that bypass surgery should be performed in some cases but only in the best facilities with the most expert personnel. Those who feel that bypass operations fall too frequently into the unnecessary surgery category indicate that, although second-rate facilities should certainly not be used, even in top hospitals operations are done when other means of alleviating heart conditions have not been tried sufficiently.

In 1970, the number of open-heart operations was about twenty-five thousand. In 1977, the last year for which statistics are available, the number had risen to seventy-five thousand. The cost exceeded $12,500 per operation. The overall mortality rate for bypass surgery is calculated to be from 2 percent to 4 percent depending on who is counting. In some major centers this rate can be as low as 1.0 percent to 1.5 percent. Pain is relieved in up to 90 percent of surgical patients, with total relief, at least for a time, in 70 percent to 75 percent. In the Veterans Administration study, the three-year survival rate for the surgical group was 88 percent as compared to 87 percent in the medical group.

Then whom do specialists consider to be good candidates for open-heart surgery? When coronary disease is advanced, especially if the left main coronary artery is blocked, surgery may indeed increase longevity. Even physicians who have doubts about the current popularity of bypass surgery would, under those circumstances, probably advise an operation. For someone who may be seriously threatened by a predictable heart attack, the operation may indeed be lifesaving.

Patients with mild coronary disease should almost certainly be treated with drugs and other nonsurgical methods, experts advise. Only if these methods don't work should an operation be considered.

The grey area is most evident in moderately severe cases when drugs don't seem to alleviate pain sufficiently to allow the patient to live a normal life, to work, or to enjoy him or herself. In such instances, there is frequently a difference of opinion, with some doctors advising a change or increase in medication be used instead of surgery. Others may feel that surgery before the patient is too sick to withstand the strain should be the method of choice. But all agreed open-heart surgery should only be done in top facilities.

Yale University School of Medicine, in cooperation with the local Veterans Hospital and nine other institutions, has been conducting a study on heart bypass surgery since 1974. A final report is not due until July of 1981, but cardiologist Lawrence Cohen, M.D., indicated that his "gut feeling" was that patients with angina and blockage of all three coronary arteries would probably do better with surgery. Those with single-vessel disease would do just as well with medication. "The central question is whether medicine or surgery leads to increased survival," he said. "Our secondary focus is on the differences in quality of life for patients who have undergone surgery versus those who are treated with drugs and recommendations for dietary and other life-style changes."

Heart transplants

In this context, heart transplants, which were highly publicized several years ago, are now being performed very rarely in the United States. Individual cases no longer receive the extreme attention they were given when Dr. Christiaan Barnard first performed this miraculous-seeming procedure in South Africa. Heart surgeons know that there are a few heart-transplant patients walking out of hospital intensive-care units every year, but these men and women no longer make headlines. They are allowed to live their lives as normally as possible . . . which, surgeons feel, is most beneficial to them and to the whole area of open-heart surgery as well. ▽

HABITS AND HEARTS

(Continued from page 237)

yet another warning: in their studies of eleven thousand men, they found that alcohol might indeed lessen the danger of heart attack . . . however, even moderate drinking, if it becomes a regular habit, might *increase the risk of stroke.*

Smoking: Our grandparents, without proof, labeled cigarettes "coffin nails." The latest research proves them to be right. Early this year, after the publication of the second report of the Surgeon General on cigarette smoking, HEW Secretary Joseph A. Califano, Jr., called cigarettes "slow-motion suicide." He pointed out that even though early studies indicated that lung cancer might be the principal danger, later research has shown that the dangerous effect on the heart and arteries is even more devastating. What's more, smoking multiplies the risk of other conditions. People with diabetes or hypertension increase their risk of succumbing to a heart attack or stroke many times over.

The good news is that many Americans have apparently heeded the warnings issued by the Surgeon General's first report. Consumption of cigarettes in 1978 alone dropped by two billion cigarettes in one year. But although the percentage of Americans who are hooked on tobacco has been declining, 39 percent of men and 29 percent of women still smoke. The U.S. Surgeon General says a new study shows that smoking among young Americans appears to be declining for the first time in fifteen years. Although many brands are now lower in tar and nicotine than they were when the Surgeon General's first report was published, the brand highest in these damaging substances still has its firm adherents. According to *The Wall Street Journal* that brand (Camel) is seventh on the best-seller list, with one and one-half million Americans still smoking a pack a day or more. The *Journal* asked a few behavior psychologists why these smokers persisted in what looked like a life-threatening activity in spite of all warnings. "These are people who need to let us know that they are tough and fearless . . . when they light up they are really saying to the world: 'Nothing frightens me,'" said psychologist Dorothy Green, who has done research on smoking habits for the federal government. "It's generally a rather old-fashioned macho gesture: most of these smokers are men, above the age of forty, who have been loyal to their 'strong' brand for twenty years or more."

Exercise: Although many researchers have felt for some time that a regular program of vigorous exercise was beneficial to health in general and to hearts and arteries in particular, few have been willing to make a *direct* connection between regular exercise and healthy hearts. This spring, at a medical meeting of the American Heart Association, several scientists presented papers that seemed to prove that persons who engage in regular jogging and other aerobic exercises may be reducing their risk of suffering heart attacks. One study of Harvard alumni showed that the rate at which these men suffered their first heart attack declined with an increase in physical activity to a level equaling the use of about 350 calories a day. For the average person that means a total of four hours of jogging per week, the physicians pointed out.

A second study of seventeen thousand Harvard alumni showed that those who were "highly active" have significantly fewer heart attacks, even if they smoke cigarettes or have high blood pressure. Ralph S. Paffenbarger Jr., M.D., of Stanford University, who made the study, suggests that inactivity may be an important factor in heart disease. "Vigorous, regular activity reduces an individual's risk of heart attack by as much as 35 percent," he reported.

This does not mean, however, that joggers should ignore all other risk factors. "Someone who thinks he is protecting his heart by running around the track several times a week but who continues to smoke two packs of cigarettes a day and to eat a high-fat diet is just kidding himself," warned Richard Remington, Ph.D., dean of the University of Michigan School of Public Health. "Physical activity probably does have a protective effect, but it has to be integrated into a healthful life style."

All the studies warned that strenuous activity, if undertaken by the unwary, is not without hazards. Michael P. Stern, M.D., of the University of Texas Health Science Center at San Antonio, for instance, reported on an investigation of eighteen deaths that had occurred during or shortly after jogging. Some of those who were stricken were new joggers, but some had been exercising regularly for several years. Some had a previous history of health problems, others did not. In short, moderation in an exercise program, as in everything else, is probably wise.

Moderate and carefully supervised exercise is also being recommended for many people who have suffered heart attacks fairly recently. This is a turnabout from the practice of keeping heart patients in bed for weeks and physically inactive for months and sometimes years. Someone who had suffered a heart attack used to be regarded as a permanent semi-invalid. Today, heart patients are encouraged to undertake a graduated program of planned exercise, starting almost immediately after the initial effects of the attack are over. In many cities Y's, Jewish Centers, and other community organizations sponsor athletic programs especially designed for men and women who have suffered fairly recent heart attacks.

Sex: For reasons known best to themselves, many cardiologists mention sex in the same paragraph in which they discuss exercise. This is one area in which the old folk myths definitely don't apply.

> "The dangerous effect of cigarette smoking on the heart is devastating"

In a society that still sometimes isolates male athletes before an important contest because sexual intercourse is somehow regarded as weakening, cardiologists now consider a healthy sex life an important asset. Patients who have suffered heart attacks are encouraged to resume sexual relations "when it's all right for them to walk up one flight of stairs," as one cardiologist put it. "Actually, sex is good for the heart because it's exactly the light form of exercise we recommend, and it's relaxing besides," he added.

Unfortunately, many patients don't know this and are too embarrassed to ask their physicians. As a result, they withdraw from sexual contact and probably subject themselves to all kinds of unnecessary psychological stress. If they attempt to perform sexually, they are often so frightened that they become seriously dysfunctional . . . adding even more tension to an already difficult situation. "Physicians should discuss sex with recovering heart patients," one doctor said. "It's also important to include the spouse in this discussion. If he or she doesn't know that normal sex life won't hurt and might even help the patient, all kinds of unnecesary sexual problems may result."

One word of warning though: One study showed that some men (one would presume those with very active consciences) incur increased risk of heart attack if they have intercourse with women other than their wives. ▽

FEMALE HEARTS

(Continued from page 236)

was done on a group of men who had suffered prostate cancer and who were given estrogen as a therapeutic drug to prevent recurrence. They were matched against a group of men of similar age, similar life style, and similar health histories . . . who did not receive estrogen. The men taking the female hormones actually had a slightly *higher* rate of heart attacks than the control group.

Now researchers speculate that the somewhat higher level of high-density lipoproteins in the female bloodstream may be the reason for the lower heart-attack rate. Lipoproteins seem to remove cholesterol from the arteries and encourage its secretion.

Meanwhile, the Alan Guttmacher Institute, an organization for research, policy analysis, and education in population control, issued in April 1979 some important new research figures on the effect of oral contraceptives on cardiovascular diseases in women. Previous statistics had suggested that long-term use of birth-control pills might increase substantially the risk of heart attack or stroke. New figures published by biostatician Christopher Tietze, M.D., of the Population Council and Mark A. Belsey, M.D., of the World Health Organization indicate that such dangers were apparently vastly exaggerated. But neither researcher claims that the Pill poses no additional risk to the patient, nor that this risk is not increased with older age or predisposing conditions—especially heavy cigarette smoking. Apparently, the risk of death is quite high when women thirty or over combine oral contraceptives with cigarettes. They are advised to give up cigarettes promptly or find some alternative method of contraception. ▽

"TYPE A" PEOPLE

(Continued from page 237)

If you have answered "yes" to several of these questions, you would be classified as a Type A by Meyer Friedman, M.D., and Ray H. Rosenman, M.D. The two California physicians and researchers have divided the world into Type A and Type B personalities. Type A's are generally more aggressive, more hostile, more speed-obsessed . . . and, according to the two researchers, they are much more prone to heart disease. Type B's are gentler, more relaxed, and more deliberate . . . and they seem to have a natural protection against the buildup of cholesterol in their arteries, and therefore, may suffer fewer heart problems, Drs. Friedman and Rosenman maintain.

Other heart specialists tend to agree that constant tension and stress may indeed affect health in general and heart function in particular, but they emphasize other risk factors, such as genetic makeup, diet, hypertension, diabetes, and cigarette smoking as the primary influences on heart and arterial disease.

At any rate, if you fall into the Type A category, Drs. Friedman and Rosenman, in their book *Type A Behavior and Your Heart* (Knopf), advise you to change your pattern of living and reacting. "Slow down" is their principal piece of advice. Reappraise your behavior. Are you flexible? Do you have a sense of humor about yourself? Do you suffer from free-floating anxiety and hostility? Both physicians indicate that you can change yourself and should plan to do so, if you want to live a long and healthy life.

The two physicians maintain that Type A behavior results in increased amounts of certain hormones being discharged into the bloodstream, and that these excessively high hormone levels lead to increased intravascular deposits of clotting elements in the blood.

"A sucessful life is always unfinished"

This process, in turn, can lead to the formation of arterial plaque, which in combination with high blood cholesterol, may cause narrowing of the small capillaries that nourish the coronary arteries. Pieces of plaque also may break free to circulate in the bloodstream and can produce a heart attack or a stroke when they hit the heart or the brain. The excess hormones may also be associated with an excess of insulin in the bloodstream, which, in itself, may be dangerous to the health of the arteries and the heart.

Actually, your behavior may even be self-defeating in terms of what you want to accomplish in your job and in your life, besides being dangerous to your health. "Many of you who now suffer from Type A behavior patterns have probably always considered that it was doing you good in the sense that it was directly responsible for whatever successes you achieved. To point out that, on the contrary, you have become enslaved to a rigid complex of stereotyped thoughts and habits that have actually *impeded* your progress in life, may at first glace seem absurd. But let us look a little more closely at your life," the two doctors suggest.

Talk less and more slowly, they advise. If you are an executive, have someone screen your visitors and telephone calls. Do one thing at a time and do it well. Eat more slowly . . . you'll enjoy your food more, probably be in less danger of obesity by curbing your hurry-up tendency at mealtime.

Of course, Drs. Friedman and Rosenman also advise cutting out cigarette smoking, limiting high-cholesterol foods, and exercising regularly, as well as having regular medical checkups for blood pressure and diabetes. Along with their general attitude towards excessive competition, they concentrate on noncompetitive sports such as jogging, gymnastics, swimming, and skating.

Their most important piece of advice: remember that a successful life is always unfinished. By rushing through your days and failing to relax at night, you may be running a race with death itself . . . and that's one contest none of us can win. ▽

HEART WORDS

(Continued from page 237)

er dosage stimulates the contractility and slows the failing heart; an excess of digitalis can result in poisoning and produce severe toxicity.

DIURETIC: An agent that promotes the excretion of urine.

ELECTROCARDIOGRAM: A recording of a tracing of the heart's electrical activities, usually measured in a standard way.

EMBOLUS: A clot or other matter which travels through the bloodstream to lodge in a small vessel and cause an obstruction to the circulation.

ENDOCARDIUM: The inner lining of the heart which is in contact with the blood.

FIBROUS PLAQUE: A type of atherosclerotic lesion which is covered by a cap of fibrous tissue containing collagen, elastic fibers, and smooth-muscle cells filled with fat; most of the total in the plaque is found outside the cells, however.

HYPERTENSION: The condition in which blood pressure within arteries is elevated.

HYPERTRIGLYCERIDEMIA: An elevation of the concentration of the plasma or serum triglycerides.

LIPIDS: Fatty substances, including cholesterol, triglyceride and phospholipid, that are present in the blood and in tissues.

NITROGLYCERIN: A drug used for many years to treat angina pectoris; usually provides a rapid relief of chest pain within one to three minutes in a patient suffering an attack of angina pectoris.

NON-INVASIVE PROCEDURE: A procedure which does not involve injection or insertion of foreign chemicals, catheters, or other substances into the patient's body.

PACEMAKER, ARTIFICIAL: A mechanical device that can be used to control the heart rate and take the place of the patient's own natural pacemaker.

PLAQUE: A well-demarcated area, raised patch, or swelling on a body surface of an artery and has a yellowish color produced by fatty deposits.

POLYUNSATURATED FATS: Fats that do not harden at room temperature; usually liquid oils of vegetable origin.

SATURATED FATS: Fats that harden at room temperature; most often found in foods of animal origin and sometimes in some foods of vegetable origin.

SYNTHETIC GRAFT: An artificial artery or synthetic material that is used to replace a segment of a diseased artery.

SYSTOLE: The phase of the heart's cycle during which the heart muscle contracts to pump blood to the body.

THROMBUS: A clot in a blood vessel or in one of the cavities of the heart, formed by coagulation of the blood.

TRIGLYCERIDE: A fat containing a backbone of glycerol to which fatty acids are attached; it may be of either animal or vegetable origin; it is also manufactured by the body.

TYPE A PERSONALITY: The hard-driving, time-conscious person, who is thought by some doctors to have an increased risk of developing premature coronary-artery disease.

TYPE B PERSONALITY: The relaxed, less-compulsive person, who some physicians think has a lower risk of developing coronary-artery disease than does the hard-driving Type A personality.

VASCULAR: Pertaining to the blood vessels of the body. ▽

POTASSIUM STARVATION

(Continued from page 237)

sternly. "Have you by any chance been on a diet lately?"

Jane had indeed been on a high-protein, low-carbohydrate regimen for several weeks. Because she suffered from premenstrual tension and bloating, she had been taking a physician-prescribed diuretic for the past few days. She had not told her doctor about the diet. Potassium is lost from the body in urine and in perspiration . . . and Jane had allowed her body's potassium supply to become dangerously depleted. This potassium loss has a direct effect on the heart, which starts to lose its normal rhythm and tends to beat faster and more irregularly. Her loss of consciousness was the direct result of the arrhythmia, which, if unchecked, can lead to heart failure and death.

This is what apparently happened to the woman who died after going on one of the heavily touted liquid-protein diets. The diet acts as a diuretic on the body, leaching potassium along with the liquids. If the mineral is not replaced (it occurs naturally in oranges and bananas, for instance), the effect on the heart can be deadly.

Jane now knows that the lack of a mineral of which she had never even heard before might have killed her. In the future, she will check with her physician before going on any diet and make sure that she eats enough potassium-rich foods regularly if she is taking a diuretic or limiting her carbohydrate intake drastically. Potassium supplements should be necessary only in rare cases if suggested by a physician. ▽

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HEART-ATTACK TIPS

(Continued from page 237)

fluids to accumulate in the patient's body. Hospital stays are longer and the recuperation period may be more extensive. But the vast majority of all heart-attack patients now survive.

Doctors estimate that in about 10 percent of all cases heart-muscle damage is so severe that the heart simply can no longer fulfill its vital pumping function. These patients may go into shock very quickly and often they cannot be saved in spite of heroic medical efforts. But even those with mild or moderate heart-muscle damage should get to a hospital as quickly as possible, because of a frequent and dangerous complication of heart attack: ventricular fibrillation, an arrhythmia in which the heart goes into a kind of irritable twitching that prevents the effective pumping of blood.

This kind of complication can produce death within minutes, but can usually be reversed by a commonly used technique called defibrillation (those two paddles so popular on TV hospital dramatic shows are applied to the heart) to shock the organ back into a regular productive beat. Since this complication usually occurs fairly soon after the initial heart attack (anywhere from a few minutes to several days), it's important to get the patient to fast, potentially lifesaving treatment. Incidentally, it is also possible to have a fatal episode of ventricular fibrillation without first suffering a heart attack. These are the cases one hears about in which the patient feels just fine one minute, suddenly collapses and dies rapidly.

There are several warning symptoms that should prompt anyone to immediate action:

(1) A prolonged oppressive pain in the center of the chest that may or may not radiate to the left shoulder or down the left arm. It's important to realize that many heart attacks do *not* start with a pain in the heart region or even on the left side.

(2) A feeling of strangulation or extreme difficulty in breathing, sometimes accompanied by a sense of impending doom.

(3) Abnormal sweating.

(4) Nausea and vomiting, with or without pain in the general stomach region. Many heart-attack victims assume that they are suffering from indigestion and attempt to alleviate their distress by taking an antacid or some antinausea medication. This probably won't do any harm, but it will waste precious time.

(5) Sometimes, loss of consciousness. However, it's important to realize that not all heart attacks, not even very serious ones, cause fainting.

Arrythmias not associated with heart attacks or fibrillation

There are various disturbances in heart rhythm that may seem frightening at first but that are not serious at all. Still, they should be reported to a physician.

The commonest is a slowing of the heartbeat, called bradycardia, which sometimes goes down to fifty beats a minute. Such slow beats may be normal in some people. Athletes, for instance, may develop a naturally slow pulse rate when at rest. Emotional excitement, indulgence in too much coffee or sudden fright may cause the opposite reaction: tachycardia, in which the pulse rate may be greater than one hundred beats per minute.

Some people may experience occasional premature contractions, which they perceive as a skipped beat. If this happens rarely, it's probably not serious. If it happens regularly, treatment with medication may be indicated.

Other types of rhythm irregularities are atrial arrhythmias, paroxysmal tachycardia, and atrial fibrillation. All these can occur in normal individuals under special stress. They may, however, also be due to coronary abnormalities or even an overactive thyroid. In any case, they should be reported to a physician and the cause should be investigated.

Under any circumstance, someone who feels that there's a heart malfunction should get medical help immediately. If it just turns out to be indigestion, nervous tension, or even an overactive imagination, it's better to feel foolish than to look like a stoic and risk one's life. ▽

KARL LAGERFELD

(Continued from page 220)

natural results of the world he creates; and if they sometimes seem to be from other times, it is because those other times have as much reality for him as rain and taxes have for the rest of us. Lagerfeld has often been accused of being "retro," usually by people who think of blue denim as the absolute fulfillment of all material and spiritual needs. By living and digesting a number of periods over the last ten years, Lagerfeld has arrived at a moment when he can give a shape to a time that is blurred and indistinct to everyone else. And that time is Now.

In the last decade, Karl Lagerfeld has lived the 'twenties, the 'thirties, and the elegant eighteenth century. There is something of the magician about him; what he builds around him are worlds found only in storybooks, the kind where lucky children are allowed to travel through time. As he gathers about him the objects and distills the essence of each period, he shares them with his friends; like a great film director, he composes settings and atmospheres beyond ordinary experience and makes those around him into actors in a pageant. When a particular period begins to bore him, he makes the illusion disappear. Like a magician.

The 'twenties, for Karl, took place around 1970, in an Art Deco apartment where the largest and finest of Ruhlmann's lacquered tables stood in a pink room with lacquered walls; Dunand objects and a bust by Foujita were a part of his ever-growing collection of Art Deco. The clothes he designed for Chloé at this time were enveloping coats that demanded the sloe eyes of Lepape ladies above their steeply curved collars and zinging Cubist patterns on dark crêpe de Chine. There were large doses of Pop in the form of neon-bright gloves, unexpected jodhpurs, outrageous colors. There was no jazz to be heard, but it was in the air.

Then Lagerfeld moved, to a larger apartment where a bed with a quilted purple satin headboard in the shape of a Tudor arch was installed on a dais, and the mood changed. He kept his mirrored screens but sold off the Art Deco, provoking a rush in Paris salesrooms unequaled before or since. "It's become a fashion now, there are too many imitations," Lagerfeld said at the time. "I

have enough of fashion all day, who needs to live in it?" In place of the Art Deco, strict tables and chairs from medical suppliers arrived at his apartment. In his collections, printed crêpes gave way to tea gowns inset with lace tops. Rigorous functionalism, afternoon frivolity: it was the 1930s.

The bed with the quilted headboard was moved off the dais to be replaced by a stark desk and finally disposed of. Lagerfeld preferred to keep some rooms of his apartment entirely empty. This was 1973, '74; and for Chloé, he began to layer clothes, reducing them to their simplest components—unlined coats, skirts, dresses, scarves that became extra sleeves.

He bought a country house, a small château in Brittany called Grand-Champ: the French version of his Swedish name. Grand-Champ is eighteenth-century, and now Lagerfeld's attention turned to that period. He sold more furniture, saying, "If you can't have the best, don't have anything," and began to buy the finest. By 1977, he translated the eighteenth century into his collections, with short capes over satin breeches, redingotes, long dresses out of Watteau, all shown on pale-powdered girls with long waving hair caught in black velvet bows. And he had launched his perfume, Chloé, a name that in four years has become one of the best-selling designer labels on the market.

And then he moved again: to one of the only remaining eighteenth-century *hôtels particuliers* in Paris. Ceilings painted by Le Sueur, in huge yet harmonious rooms of perfect proportion. He was so excited about his apartment that he would take friends to see it before he moved in and show the unfurnished rooms by candlelight because the electricity had not yet been restored. It was during these visits that he decided he would not install electric lamps in the main rooms: only in his study, to work, in the bedrooms, to read, in the bathrooms and kitchens.

I once asked Lagerfeld if he would have liked to have lived in an earlier century. His answer was, "Impossible. The hygiene." He now has the perfect compromise. Standing in his rooms at night, looking out onto the sloping cobbled courtyard, with the taffeta curtains billowing from sheer volume rather than from any breeze, one could be living two hundred years ago. And one is standing, not sitting, because, "If these rooms were furnished, it would be the worst architectural indigestion you can imagine."

In the evenings, he moves between his cherry-red bedroom and his study, on the far side of the empty salons. When he goes out at night, it is to see films or to sit with friends who are eating: his cook, well trained in the purées of *cuisine minceur*, leaves Karl's dinner in the kitchen and he eats it there.

It is the life of a hedonistic recluse, one who has chosen exactly those things that will make him happy. He lives alone; several times a year Anna Piaggi comes from Milan and takes up residence in the main bedroom on the upper floor, strewing egret feathers and pieces of lace about her as she goes.

"I have done the same things all my life, nothing has changed," Lagerfeld declares. It's true; born in 1938 Hamburg to a wealthy industrialist, raised in the countryside of Northern Germany in "an 1880s' folly, [with] a Caspar David Friedrich look," at the age of four he was demanding a print of the painting that shows the meeting of Voltaire and Frederick of Prussia. He also asked for a valet so that he could dress himself the way he wanted.

Karl was taught by tutors and spent most of his time reading, doing illustrations, and wanting to design clothes. At the age of fifteen, he went to Paris to learn about couture. He had only just arrived when, at sixteen, he won a contest sponsored by the International Wool Secretariat. There were two prizes; Karl's was won for a coat. The prize for dress design was won by another sixteen-year-old, Yves Saint Laurent. It was during his apprenticeship at Balmain that Karl started designing for films, dressing stars of the 'fifties such as Sophia Loren, Rita Hayworth, and Gina Lollobrigida.

A brief disgust with the commercialism of couture sent him to Italy where he studied his favorite composer, Bellini, and tried to give up fashion. "But if you are a fashion junkie. . . ." He soon returned to Paris and found he was able to do what he liked best—freelance for different firms. "When Emmanuelle Khanh and the others started to do things, I thought, 'There! A new profession is developing!' Up until then, it was prehistory." He designed for Krizia, Chloé, Fendi, Charles Jourdan shoes and had contracts with fabric companies such as SNIA (Viscosa) and Hoechst (Trevira) and also the Wool Bureau. Chloé, a name that seems synonymous with Lagerfeld, is not his own company. From 1964, he worked for it as freelance designer. In 1974, he signed a partnership agreement with the owners, Gaby Aghion and Jacques LeNoir. Unlike most other designers, Lagerfeld is not concerned with empire building. He goes to the office like a worker every day and does not work with his friends: Unlike other designers, he

(Continued on page 272)



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KARL LAGERFELD

(Continued from page 271)

keeps his business and social life separate. It is only for the cinema or, most recently, for the theater, that he collaborates with friends.

Anna Piaggi met Lagerfeld when he was designing for Tiziani, in 1964. "I bought a dress which was like a jukebox with fountains and stars all over it, done in sequins. But we didn't really know each other until years later. The first real encounter, I was wearing an Ossie Clarke dress with palm trees and silk fringe. He said 'This is an Ossie Clarke dress' and it was like saying 'Hello, how are you?' Our relationship is mostly based on dresses. We don't speak much. We have a great conversation through the expression of objects, and they are usually clothes."

Anna Piaggi and Karl are sitting at lunch with Vern Lambert in Karl's dining room. It is the day after his collection; people have been sending over the raves from the newspapers all morning. But Lagerfeld's mind is on something else: the Venetian ball he is giving at Le Palace that night.

A woman is let into the apartment, and Karl, with a smile, brings Anna to see her. The woman has brought a Callot Soeurs embroidered dress that she has just completely reset. A present for Anna. A fast shorthand passes between Karl and Anna, with Vern looking on.

"It's a light kind of theater," Anna explains later. "Over the years we have known each other, I've never said 'Can I have a dress?' It would be an awful letdown for him. When have you seen me in his things? I'm not a flag . . . I'm a moment, a motivation, a point of departure, or an ingredient in the cocktail he makes. . . ." She has so amused and inspired Lagerfeld with her strange costumes that he has been drawing her——in Watteau dresses, wearing Roman helmets, "governess-look" satins, striped Regency gowns—for years.

He gives everything away. "I never keep anything. If you start putting the brakes on, then you don't have anything left to give.

"We are here to give, not to amass. Keeping things becomes terrible, very petty. Since I was always given a lot, I find it completely natural to give. The Fashion Institute of Technology wanted to have a retrospective: I said, 'Not for me, not while I'm alive, what an awful idea.' And what would they show? I have nothing, I can't remember what I've done."

A small cry escapes my lips at this point: I do have the curator's disease. "You've done such wonderful things!"

"For others maybe, not for me. For me, clothes are like breathing. You don't hold your breath."

He looks over at a mauve tricorn onto which I am sewing silver lace for the ball. "Too much lace. You will look a hundred years later."

"Has nothing ever stopped you?" I ask.

"That's the battle cry of mediocrity—people who say they've been prevented by others. People who enjoy looking at themselves in victim situations."

"Where does this moral health come from?" I ask, a little stung about the lace. I thought it was nice.

"From my parents. It's my inheritance; my father was Swedish, my mother was Westphalian, and if one of us children did something that wasn't proper we got slapped and that was it."

"Do you feel. . ." I hazard, looking up at the painted ceiling and back down at the implacably unruffled Karl, "different from other people?"

"I don't compete. I don't compare. I don't think anything's serious."

That night, we gathered in the candle-lit apartment. Karl's friend Jacques de Bascher, who had organized the ball, arrived dressed as Venice's Rialto bridge. He had to leave the superstructure in the antechamber because it weighed too much to carry. Anna Piaggi wafted out of her room, her face made up in the tragic style of La Duse, and extracted her accessories from the refrigerator. She took out two dead pigeons and a huge basket of fish which she placed on her head. "I am a woman of the populace," she said.

A young woman in a dress of gold paper huddled in the center of the *salon d'apparat*, well away from the candles. Paloma Picasso came with pins spelling out "Venise" about two feet above her hairdo. In a ritual of frenzied self-absorption, everyone sought out a stretch of mirror and preened. Finally, Lagerfeld rustled up the stairs, afloat on a sea of black taffeta ruffles. Only white silk stockings and pumps could be seen: every ruffle remained invisible beneath a domino the color of pale mahogany.

"I think I have finally found my time," he said.

Le Palace, the theater-turned-disco in Pigalle, had been transformed: garlands of flowers made a trellis above the orchestra, and on the stage a backdrop of Guardi-Longhi effect gave a context to the entire space. Every one of the three thousand guests had made an effort. Strange, long-nosed masks peered between powdered wigs, tricorns sat atop most men's heads, and the wide dresses of the women made progress slow and stately. Harlequins, pierrots, veiled duchesses, Bisbiglioni, golden Moors, and ominous caped figures streamed down the stairs.

At 5:00 A.M., an indoor display of fireworks exploded on the stage in dry brightness. The ball continued; Anna Piaggi had left hours earlier—her fish had not worn well. Now the riff and the raff collided on the dance floor, and still the context was not lost. Increased, in fact: The pale buildings on the stage seemed to invade the whole theater. Karl sat at a table watching the crowd absorb his fantasy. They were all behaving in accordance with their costumes.

At 6:00 he left, folded his domino into the recesses of his American limousine and offered rides to a few friends. He dropped them off in different parts of Paris, as the most perfect of all hosts. His feet placed on the back of the jump seat, he drowsed in his costume as the car drove around the dawn. He was smiling; it had been a wonderful performance. What you might call a good time. Perhaps the best of times. ▽

Photographs on pages 220, 221 by: Helmut Newton, Patrick Demarchelier, Philippe Heurtault, Horst. Sketches by Karl Lagerfeld. Photograph of Lagerfeld and Balmain, Archives I.W.S. Photographs on pages 222, 223 by: Horst, Avedon, Sygma/Christian-Simon Pietri, Reginald Gray, Paris Match/M. De Rouville. Sketch by Karl Lagerfeld.

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ART POWERS

(Continued from page 231)

ways found time for journalists and critics. All interested parties were welcome in the back room. If someone needed slides, Castelli furnished them at no charge. (The gallery's archives remain superior to those of many museums.)

To be an art dealer, a touch of madness and genius remains prerequisite, although there are those who think a graduate business school degree might suffice. In today's financial climate, the atmosphere of merchandising has given certain galleries the chrome-plated look of industrial showrooms. The role of agent, once eccentrically self-styled, now has corporate overtones. More than ever, for dealers who represent major contemporary artists and prestigious estates, the business of art dealing is business. Those dealers are not complaining about their financial good times, but many are nostalgic—for their present galleries are very different from the ones where they began.

Arnold Glimcher, owner of New York's Pace Gallery, wanted to be a painter, then an art historian. But as a graduate art-history student, he had trouble writing papers. "I was interested in the artist's perception and the creative process, and the academic world was not. I knew I'd be unhappy in a corner of a museum writing catalogues of history," Glimcher says. In 1960, on a borrowed $2400, Glimcher opened a small gallery on Boston's Newbury Street. In 1963, Glimcher moved to New York because, "to be a major dealer that is where you had to be."

In the mid-1960s, New York's art world divided into esthetic camps. There were second generation Abstract Expressionists, Pop artists, like Roy Lichtenstein and Claes Oldenburg, and formalist painters, like Helen Frankenthaler and Kenneth Noland. Critics of Pop art called it novelty and dime-store art; detractors of formalism called color-field painting decorative and compared it to "colored muzak." Glimcher showed menacing boxes packed with pins and razor blades by Lucas Samaras and shiny space-age icons by Ernest Trova: art that fit in no category.

Glimcher's stable remains eclectic. He represents talents as diverse as Samaras, Louise Nevelson, Jim Dine, Dubuffet, Agnes Martin, sculptor Tony Smith, among others, and the prize Mark Rothko estate. And today, when he says "Pace is not the Pop Art gallery or the color-field gallery, it's a pluralistic gallery at a pluralistic moment," one hears the edge of old anger in his pride.

French, formal, Xavier Fourcade appears simultaneously haughty and shy. He seems inaccessible. Unlike many of his colleagues, he is not an easy talker. He speaks seriously, to the point. In Paris, he studied philosophy and law. "I became," he explains, "an art dealer by accident. I had been interested in art since I was a child; and, in 1966, when the old Knoedler's offered me a job, it was a perfect opportunity because it combined my interests in art and in business."

Of major dealers, Fourcade has been at it the shortest time; but his New York duplex gallery on East Seventy-fifth Street feels the most old-fashioned. He represents, among others, de Kooning, Joan Mitchell, and the Arshile Gorky estate, as well as surreal sculptor H.C. Westermann, Michael Heizer, and realist Catherine Murphy.

André Emmerich's decidedly modernist taste reflects the influence of formalist criticism. His large gallery represents sixteen artists and estates, among them, Helen Frankenthaler, Kenneth Noland, Alexander Liberman, Al Held; English artists David Hockney, Howard Hodgkin, and Anthony Caro; as well as the prestigious estates of painters Morris Louis and Hans Hofmann.

André Emmerich grew up around art. His grandfather dealt in Renaissance art; both his mother and his aunt ran galleries. Born in Germany, raised in Holland, Emmerich studied art history at Oberlin College in Ohio and spent the next ten years working as a journalist. In 1954, deciding art was more important than journalism, Emmerich became a dealer. Open by appointment, his first gallery was a room in a modest New York brownstone house, where a curtain separated Emmerich's bedroom, office, and kitchen from the space where he showed his first love, pre-Columbian art. In 1956, he opened a public gallery on East Sixty-fourth Street; and he began showing some of the artists he shows today in his Fifty-seventh Street galleries.

Lawrence Rubin, director of M. Knoedler & Co., also has modernist taste. Among others, he represents Robert Motherwell, Frank Stella (with Leo Castelli), Richard Diebenkorn, Nancy Graves, Jules Olitski, Darby Bannard, and the estates of sculptors Alexander Calder and David Smith and painter Ludwig Sander. Rubin's career reflects how in twenty years the art business has changed. Brother of William S. Rubin, chief curator of painting and sculpture at New York's Museum of Modern Art, Rubin became a dealer because he liked art, Europe, and disliked 9:00-to-5:00 jobs.

After studying art history at Brown University, Rubin went to Europe and worked as a lackey in a Rome gallery. After moving to Paris, in 1957, he bought half interest in the Surrealist Galerie du Dragon, paying $2000 for it and the stock which included pictures by Matta, Max Ernst, and Wifredo Lam. In 1959, Rubin opened his own gallery, the Galerie Lawrence, where he showed European and American artists; among the latter, Kenneth Noland, Morris Louis, and Frank Stella.

Few people visited the Galerie Lawrence, fewer bought paintings. The times were different. Frank Stella's now highly prized "Black" paintings then cost $600; but, from 1959 to 1965, Rubin sold only one. (Two Black paintings recently back on the market were sold for $175,000 and $200,000.) Like Castelli, Rubin helped to support his artists. Following the European dealers' tradition, Rubin bought pictures outright, guaranteeing artists a fixed income and Rubin the chance to make money—if a picture's price went up.

Returning to New York in 1969, Rubin directed his own gallery until 1972, when he joined the prestigious M. Knoedler & Co., then recently acquired by art collector and Occidental Petroleum chief Armand Hammer. Although Knoedler's had a grand old name, it was in need of direction. Aware of the economic changes in the art market, Rubin saw the opportunity.

As Knoedler's director, Rubin now runs a multinational corporation. Knoedler's has a London branch, directed by peripatetic English dealer John Kasmin; under its corporate umbrella but separate from the gallery, Knoedler runs a publishing company special-

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ART POWERS

(Continued from page 273)

izing in lithographs by LeRoy Neiman, by itself a multimillion-dollar industry. Last year, Knoedler's acquired the inventory of Modarco, a Swiss art fund, an acquisition that brought with it a listing on the Swiss Exchange. Rubin still shows artists from his Paris days; he represents artists he believes in whether or not they're selling. But his problems resemble those of corporate chieftains: how to invest capital?

Rubin doesn't shy away from the business aspects of art dealing, and he talks about them candidly with a winning, hard-nosed modesty. "We all benefited from a rising art market. Going into the art business in the 1950s and '60s was a stroke of good luck. Prices have just gone up; and any mistakes one made along the way, have been easy to cancel out." But like other dealers, he is uncomfortable at the mention of art investment. Rubin says he doesn't like it, that investment is a bad reason to buy art. When told Sidney Janis' observation that almost everyone who begins by buying art for investment ends up loving the stuff, Rubin looks relieved.

Lean, languid, aware of his own fast intelligence, Arnold Glimcher does not feel the emphasis on investment has had any effect on current art dealing. A secure businessman, Glimcher says, "I know I'm a brilliant businessman, but if I wanted to gamble money I would have gone into soybean futures." The real commercialization of art, Glimcher says, is reflected by the museums that attempted to certify artists with premature exhibitions and by "fat-cat private dealers who sit in Park Avenue apartments turning over blue-chip masterpieces, who take from the art world and don't put anything back in."

For Glimcher, his gallery is an alternative—his own private museum. As director, he is the artists' agent, sounding board, and the art historian he wanted to be on his own terms. Exhibitions at his gallery are often of museum quality. A recent show traced the grid in painting from Mondrian to Chuck Close and Jennifer Bartlett. Accompanied by an eighty-six page catalogue, the show, which traveled to the Akron Art Institute, cost the gallery $90,000 to mount.

"My job," says André Emmerich, "is to transmit conviction for the pictures I believe in. Price is irrelevant. Chips are chips whether there are three or thirty." Emmerich views the concept of investment as the art world's big change. Labeling it a misnomer, he says, "As interest in art increased, prices jumped; and when the acquisition of art began to take serious money, people started to think of it as an investment." Art, which once cost what Emmerich calls "sofa or fur-coat money," now costs "second-home money." The effect, according to Emmerich: more conservative buyers. Matter of fact, Xavier Fourcade won't promise a client a picture is a sound investment, but he adds, "it's only reasonable for collectors spending great sums of money to think about investment."

Dealers take risks early, tending to grow up with the artists they show. Dealers and artists are young together, and broke together; by the time a dealer is running an established gallery, he's showing established artists. Each generation of artists spawns its own dealers. Among the new generation standing in the wings are three women whose tastes range from traditional abstraction to counter-culture funk: Miani Johnson of Willard, Paula Cooper, and Holly Solomon. Others like Donald Droll, Robert Feldman, Alan Frumkin, Jill Kornblee, Robert Miller, and Virginia Zabriskie follow the lead of the venerable Betty Parsons, and simply show what they like. Having created an important secondary market in contemporary blue chip paintings has allowed Irving Blum and Joe Helman, proprietors of Blum Helman Gallery, to build a stable of formidable young talent. Graphics dealer Brooke Alexander sells high-priced 1960s prints to support exhibitions of unknown artists. Spiraling art prices give dealers numerous options.

Mention of investment turns dealers defensive. Acting as if they alone were responsible for spiraling art prices, they forget that when currency loses its value, people traditionally have converted cash into objects. Great art has always been expensive. As fewer and fewer Old Master, Impressionist, and Modern Master paintings come onto the market, the price of post-World War II American art, the last great twentieth-century adventure in the field, has logically gone up.

But the big money in American art has had its effect. Late in the 1960s and early '70s, when high prices made art front-page news, the balance of power in the once private, insular art world began shifting. Objectives of curators changed. Some, such as the once ubiquitious, ebullient former twentieth-century man at New York's Metropolitan Museum of Art, Henry Geldzahler, became, like the artists they supported, pop celebrities. Other New York curators who tried to follow suit, to be the artists' gurus and inspirations, unwittingly fell into competition with dealers. Wanting to be talent scouts, the curators gave museum exhibitions to young artists who, no matter how talented, could not bear the scrutiny of a museum show. By abdicating their positions as keepers of art, those curators sabotaged their own authority.

Meanwhile, changes were taking place in critical quarters. When picture prices began to equal big money, certain critics turned competitive with artists and confused their explications with the artists' creations. Other critics, who lost faith in their own voices, viewed their criticism as sales promotion copy and began writing about the ethics of art in a moral tone and in a style they called "Neo-Marxism."

Artists continued to produce art. Some banded into radical groups, made noise protesting the Capitalist Establishment, and dropped out of sight. Others created artist-owned alternative spaces where they showed anti-materialist art that could not be sold. Just two generations after the Abstract Expressionist painters, who viewed art making as a sublime sacrifice, never expecting to live off it, university art departments were graduating hoards of historically hip, technically skilled artists who regarded art as a viable career. Those artists produced well-made, professional-looking pictures that had everything except the authority and mystery that signals real art. (More than anyone wants to admit, the corporate aura of current art dealing reflects the aspirations of artists.)

When clear critical voices were most needed to make crucial distinctions between the authentic and inauthentic, there were fewer and fewer; and dealers assumed the voice of authority. For that reason and because, by necessity, they are talkers who put their money "where their mouth is," dealers continue to create the esthetic climate of opinion. ▽

CANDICE BERGEN

(Continued from page 235)

you have a lot of alternatives in your life you don't just go off with someone because you like them, and they're nice, and they're interesting. For me, it has to be someone who's somewhat exceptional, because I like my life as it is so much—I love my friends. Life with someone else curtails a lot of your time.

So, to be married, I would have to make enormous changes in my life. For instance, I can't be married in this apartment. You can't live with two people here; I trip over myself as it is. I've gotten very spoiled. I really appreciate my life, and I guess I've become quite philosophical about it. It's not that there aren't moments where I don't sort of go, "Oh, God, it's time now for me to settle down and be married." But, most of the time, lately, I'm really able to appreciate my life day-to-day. That's very important—living it one day at a time, instead of skipping a year ahead and wondering what you're going to have settled and completed by then.

If I do find someone whom I feel I can sustain something with—something important that will keep growing, then I certainly think it's worth every kind of change. But if I don't, I really enjoy my life. It's not that my life isn't richer when I'm in a relationship, because it is. But I don't look anymore, the way I used to, to a relationship to complete my life. That's a trap that so many women are conditioned to fall into. They look for some kind of factor to complete the other 50 percent of their lives. The last couple of years, I have relied completely on myself for that. Then if I do meet that person whom I want to have that with, I'll meet him as a whole person, and I won't put the responsibility on him to try to make me a fuller person. We'll just complement each other, help each other, and support each other.

On the family:
I grew up in a generation of women that thought that by age thirty they were going to be married and have a family. And along the way, there was the Women's Movement that changed a lot of our thinking. Whether we were directly involved or not, there was no one—man or woman, in this country—who wasn't affected by it. Now that Women's Movement has accomplished much of what it set out to do. A lot of the people who went through that revolution, passively or actively, now are coming back to the feeling that they value a lot of things that they went away from then—the sense of family, relationships. Having a family today is very difficult and takes a lot of courage. That's the *last* thing that I think should be undervalued in importance—the last thing we can afford to lose, and the hardest thing to hang on to. My own family matters a great deal to me.

On taking chances:
I believe more than ever that you should always try to do what you're afraid of. Now I know that as soon as you feel a fear and an apprehension or an anxiety about something, that it's just the most crystal-clear signal that that's what you should investigate and explore and deal with.

On friendship:
Friends are my great resource—especially in the 'seventies when people couldn't count on many sustained relationships—I found out my friends were also my family. It's very difficult for me now to go away from friends. I feel like I'm abandoning them and I don't feel that you can expect that same return from friendship if you're not there all the time for them. Now if I travel, I come back very quickly because I don't like the idea that something may happen to my friends or that they may need me while I'm away.

In my early twenties, I used to have almost exclusively male friends, because, ten years ago, I was the kind of woman who believed that women had luncheon when shopping and that wasn't the kind of life that I wanted to hook up with, and so most of my friends were men. They were powerful and successful, and I could aggrandize myself by being friends with them. It wasn't till I was twenty-five that I began really being close to women. So now I have both men and women friends. I wouldn't know what to do without either. But women friends are a very particular comfort to me. There's something of all my friends in this apartment: the lamps are from Ali MacGraw, the rugs and wallpaper from Tessa Kennedy, and Kitty Hawks Tannen advised me to get the 1920s poster of the dancer Mistinguett. I feel that I am, in a sense, a sum of them.

On living in New York:
In the past year, especially now that I've spent so much time here, this is really my home. I have my family in Los Angeles, and I have friends there whom I really miss, but this is where I work the best. This is where I feel the most alive and on the edge—where I can take more chances.

New York is the most beautiful and the most grotesque place—you're constantly just rocked between those two extremes and it *never* lets you forget that you could be on one side or the other. I love having to deal with weather—I love having to deal with everything that you deal with here on the sidewalk. It doesn't mean that it doesn't make us crazy every other week, but I like that.

On writing a book:
On a work level, I knew that the most frightening thing for me, and the achievement that would mean the most, would be to write a book. That was the scariest sort of work goal that I had. What I'm writing is a sort of a journal about growing up, because I wanted to do a diary of the rites of passage that we all go through as we grow up. Even though some of my rites of passage were more exotic than most. [The book will be published by Simon and Schuster.]

I've found that when I've written as honestly as I can, people really value it and women value it especially. When I'm honest about things that I've gone through, it's very reassuring on a certain level for other women. All of us know of women who we think have escaped certain traps in life, and I think, for some women, I'm someone like that. They think, "Look at her, she's so much in control of her life. *She* isn't going through that; *she* doesn't have the same kind of anxieties; *she* isn't insecure about herself; *she* doesn't have any fears about relationships."

It's always good to know that everybody's got those problems, no matter where they come from, or how they look, what they're doing, or how they live. Somehow, there's comfort in the fact that *everybody* is going through it together. It makes people less lonely. It makes it less lonely for me, too.

(Continued on page 276)



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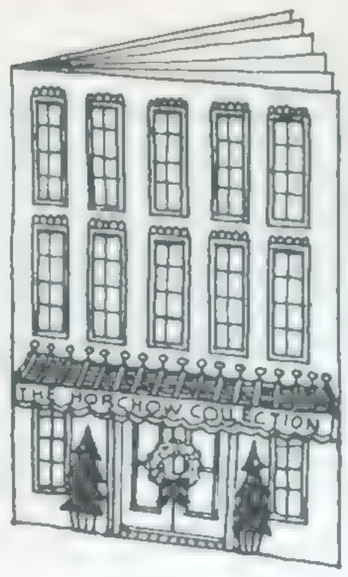
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CANDICE BERGEN

(Continued from page 275)

On acting:
I haven't taken as many chances in my acting as I have in writing. But I feel, more and more, that as long as a part is as honest as I can possibly make it, and has real humor, that that's all I could ask for. I'm much more comfortable in a humorous part, though people don't usually expect it of me. That's why *Starting Over* [the film with Burt Reynolds and Jill Clayburgh, to be released in October] was so much fun for me. I really got to be a schmo. It was very scary because I thought, "Oh, my God, people will think I really am this stupid fool." But it was fun.

On having children
I think that what happens is you meet a man, and you look at that man, and you think, I want to have a child that's about that person, that's about the two of us. And there's something about that man that touches you so deeply, you want to continue the cycle, you don't want to be the break in the link.

The one thing that tells me that I should look very carefully at having children is the amount of anxiety I have about doing it. It's the first thing that says to me that I'd better have them, because anything that is so frightening to me means that it needs to be done. Somehow, it's in direct ratio to how fulfilling it would be to me, how much stronger, how much more open I would be, how much I would grow through that experience. I think that a lot of people who are together and choose not to have children are absolutely right for themselves and their life styles. I don't want to feel defective because I've either chosen not to have a child or because circumstances have converged so that I've not had a child. No one should have to feel less of a woman because she's not had a child. But I think there are certain people who can benefit from children and give a lot to them.

When I see parenthood done well, when I see mothers and fathers who really do it with love, with imagination, with humor, and with real creativity, it's quite thrilling to be around. But it's very rare that you see people raising children that naturally and easily, especially in America where we're driven to discuss, analyze, and dissect every process.

I always thought that if I had a child, ideally, I would like to raise that child in Italy or Spain where people are more relaxed about the phenomenon of children.

You know, we have a kind of biological reality that we can't dismiss when we get to our early thirties. In the major cities, especially in New York, it's a huge phenomenon, the women over thirty-five who are having their first children. Just under the wire, before it's too late.

It's confusing, I would hate to miss the experience. But I have real ambivalence about it. I would feel that I had backed off a very difficult challenge, if I didn't do it. That I had sneaked off from something tough, something that could bring some great joy. ▽

FACTS ON FAT

(Continued from page 249)

Fat metabolism

As we get older, our bodies are less able to metabolize or use fat. And this may make us more susceptible to the illnesses—such as diabetes and coronary heart disease—that can shorten our lifespan. But researchers are finding that if we start eating a low-fat diet early in life, we may be able to delay, or possibly even prevent, this.

It all has to do with two hormones—adrenalin and glucagon—that release fat from adipose stores so it can be taken by the blood to the muscles and other cells and burned as fuel. As the body ages, fat cells get less responsive to the two hormones. But now, Edward J. Masoro, Ph.D., of the University of Texas Health Science Center, San Antonio, in a study funded by the National Institute on Aging, has found that when laboratory animals are put on a low-calorie diet early, they do not develop this problem. They also have healthier blood-lipid levels and they get fewer fat cells than animals that are allowed to eat as much as they like. What's more, they keep the sleek, smooth, bright physical appearance and active and alert behavior typical of young animals, well into middle age and beyond.

Hide-and-see fats

It is important to know how much fat there is in the food you eat. And you can't always tell just by looking at it. *Visible* fat—like butter, vegetable oil, meat gristle—accounts for only about 40 percent of the fat in the American diet. *Invisible* fat—as in nuts, whole milk, hot dogs and other processed foods—makes up 60 percent. Invisible fat is tricky—most of the calories in lean meat, for instance, are invisible fat. To help you figure out just what you are getting in the food you eat, there is *The Fat Counter Guide* by Ronald M. Deutsch (Bull Publishing Co.). It lists the fat, carbohydrate, and total calories of everything from abalone to zwieback!

Running on fat

When you exercise, you draw on your fat supplies as fuel for muscular work. The one thing that fat does need in order to be "burned" is plenty of oxygen—which your blood brings from your lungs. Gilbert Gleim of the Institute of Sports Medicine and Athletic Trauma at Lenox Hill Hospital in New York explains what happens:

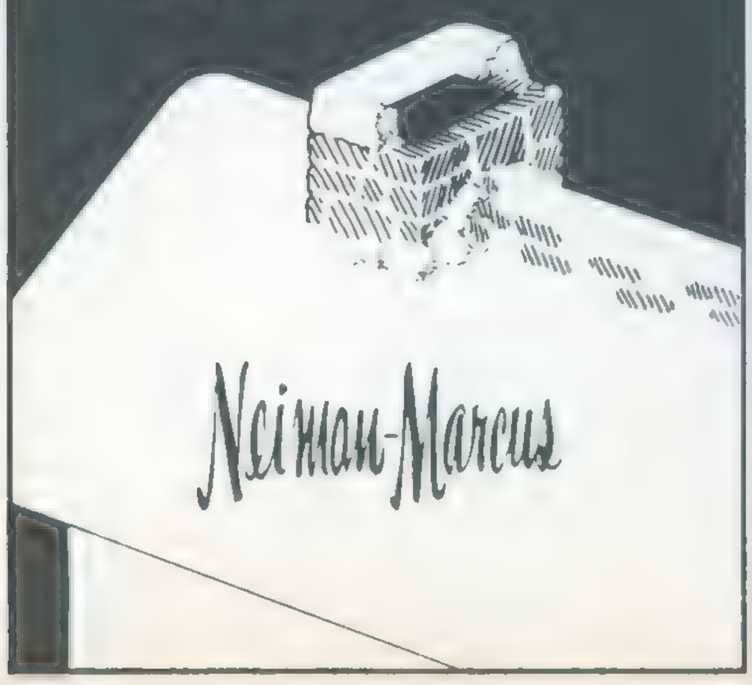
"When you start to exercise and are going at a moderate level, you are running mainly on fat. But as you exercise harder, you eventually reach a point at which your aerobic (oxygen-using) system just can't keep supplying the amount of oxygen you need to burn the fat. This point is called the anaerobic threshold.

"What happens then is that fat mobilization slows down, and your muscles have to draw more on carbohydrate reserves as fuel from local muscle glycogen stores. The reason being that glycogen can supply energy for short periods of time without the presence of oxygen.

"One interesting thing is that as you get fit your anaerobic threshold rises—you become better and better at burning fat. Your aerobic capacity improves and your muscles get better at running on fat. The heart is always a very effective fat user, and with training your skeletal muscles get to be more and more like it. Of course, the heart muscle is working all the time. Maybe that is the way a muscle should be!

"Certainly, running on fat is a great way to lose weight!"

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The high-risk diet

By now it is widely agreed that Americans and people of other Western countries eat too much fat for their health. Dr. Hegsted summed things up recently at a meeting at the American Health Foundation:

"High levels of fat consumption have no known nutritional merit. Fat is expensive to produce in terms of energy. It dilutes the diet, lowering the nutrient content of food. It has disadvantages in terms of cardiovascular disease, obesity, and probably other diseases."

The main problem: high dietary fat, and particularly saturated fat, increases harmful forms of cholesterol in the blood, leading to atherosclerosis and heart attacks. The AHF's meeting brought together leading authorities from the United States and abroad to define, for the first time, what desirable blood cholesterol levels should be. Here are some key points they made:

- Present total blood cholesterol levels for people in affluent Western countries average 220 to 280 milligrams per deciliter. They should be 130 to 190.
- A sixty-point reduction in total blood cholesterol levels is possible with moderate steps such as:

Keeping the fat you eat to 30 percent or less of total calories.

Balancing saturated fats with polyunsaturated fats.

Keeping cholesterol intake at 200 milligrams or less a day (the amount in a small egg yolk).

Substituting some vegetable protein for some meat protein.

Eating more gel-forming fiber, such as pectin (apples and orange pith are very good sources).

Losing excess pounds of fat

Diets rich in fat may also be a factor in various cancers. A leading British authority, Sir Richard Doll, Regius professor of medicine at the University of Oxford, says evidence is conclusive that excessive fat consumption is a cause of endometrial cancer—because of raised estrogen levels. Breast and colon cancer may also be more frequent in overweight people, but Sir Richard does not think that a causal link has yet been proved.

The fat's in the fire

The longer cooking oil is kept at high heat and exposed to oxygen in the air, the more dangerous it becomes, according to Stephen S. Chang, M.D., chairman of the food science department at Rutgers University and winner of this year's Lipid Chemistry Award.

Using fresh fats and oils for frying is safe, Dr. Chang says. It is when you *re*use them—the way many people reuse bacon fat—that the trouble starts. Prolonged use of any fat produces a lot of decomposition products. Some of these have caused liver damage, growth depression, cancer, and death in test animals.

Dr. Chang is working on a simple-as-litmus-paper test to show when a cooking oil should be discarded. His immediate advice: throw out any oil or fat that starts to flow more slowly, is getting dark, or forms a persistent fine foam during frying. He also feels, incidentally, that the United States should follow the example of European countries that regulate the length of time an oil can be used to cook with in restaurants and in the food industry.

CRASH DIETS

(Continued from page 248)

The Fabulous Fructose Diet, newest of the crazes, is supposed to make you lose an average of half a pound of "real fat"—not water—a day. This would require a daily deficit of 1750 calories—starvation or near starvation for most women.

Many of the crash diets are based on the false notion that you can trick your body into burning fat faster by boosting your protein intake—instead of cutting back on calories. Some try to do both.

The Scarsdale Diet is an example of this. It aims at about 1000 calories a day and the amount of protein is very high—with little fat and almost no carbohydrate to speak of. As it is an unbalanced diet, Dr. Winick says, it has to be abandoned in a short time.

A much more extreme—and a very dangerous—example of boosted protein and limited calories was the liquid protein diet. Over fifty deaths have been reported in relation to this type diet, Dr. Winick says.

Among the diets that "allow" you certain foods ad lib are the Stillman Diet (almost nothing but protein) and the Atkins Diet (protein and fat). Both, Dr. Winick points out, are extremely unbalanced. A heavy load is placed on the kidneys, which have to get rid of all the protein breakdown products. And the Atkins Diet encourages the consumption of large amounts of saturated fat, which can raise blood cholesterol and contribute to heart disease.

"The best kind of reducing diet," Dr. Winick says, "is one that offers balanced nutrition with a moderate reduction in calories and an eating pattern that can be sustained for a prolonged period of time. There are no shortcuts. You have to change your eating patterns, your life style—permanently. And remember that exercise is a very important part of reducing." ▽

CELLULITE MYTH

(Continued from page 249)

the more slack the skin becomes, the more the fat spills out in the spaces between the fibrous bands.

Massage does not help. There is no evidence that massage does a thing for fatty tissue. None at all!

The only way you can get rid of this "orange peel" effect is by cutting the calories in your diet *and* getting a good amount of aerobic exercise. Eat less fat, go very easy on meat, have plenty of vegetables and fresh fruit. Swim a few miles every week, or jog or run, or bike, or jump rope—walking is good, too, provided you do it briskly.

You can get this dimpling on the upper arms. And weight-lifting can help strengthen this area. But you still need aerobic exercise—and, of course, swimming would be best of all.

The point is to keep your weight down and keep your muscles strong. And the younger you start, the better off you are. Because the more the skin is stretched, the less elastic it becomes—and even if you eventually get rid of the dimpling, there is still the problem of slack, wrinkled skin. ▽

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THE FAT PERCENTAGE

(Continued from page 249)

● In order to keep a good fat ratio, therefore, you have to make vigorous exercise a lifelong habit. Strengthening exercises are the best way to maintain muscle mass. And endurance exercise is the best way to avoid fat increase.

● It's important to stop thinking in terms of being "overweight" or trying to lose "weight." Think in terms of reaching the

"20 or 23 percent is the figure to aim at"

right fat percentage—Dr. Wilmore says 20 to 23 percent is a good figure for a woman to aim at, and 15 to 17 percent for a man. If you are in great shape, it can go much lower.

How do you figure out your fat percentage? The most accurate method is to be weighed under water in one of the special tanks that sports physiology laboratories use (it gives your volume, and then your fat ratio can be calculated). A simpler and more widely available method is measuring skinfold thickness with a pair of calipers (as shown on page 248)—the "pinch test," as it is often called. The back of the upper arm and a spot just above the hip are the two parts of the body most frequently gauged, but there are a dozen other sites that can be used, too. Translating your skinfold results into your fat percentage is done by means of tables based on thousands of individual cases.

Do-it-yourself fat test

In their new book, *Getting in Shape*, which Houghton Mifflin is bringing out this month, Frank I. Katch, Ph.D., and William D. McArdle, Ph.D., show you the way to do your own fat measurement. A tape measure and a little arithmetic are all you need: First, you find out how many inches you are around the abdomen, right thigh, and right forearm. The measurements are adjusted for age and sex. Next, you do the easy calculations they tell you to. And then you look up your figure in the tables they provide—this gives you your percentage of body fat. ▽

BASIC INFO

(Continued from page 246)

Taken all together, fats belong to a larger group called lipids—which includes cholesterol as well as a grab bag of other compounds. Lipids have two things in common: they feel greasy and they are insoluble in water but not in other solvents such as alcohol. Sometimes the words "fat" and "lipid" are used interchangeably.

"One pound of fat 'fuels' a marathon"

How is fat absorbed?

The fats in your food are broken down during digestion in the stomach and intestines and are then put together again in various forms after they have passed through the intestinal wall into the blood stream. A little of this circulating fat may be burned as energy right away, but most of it is stored for future use.

How is fat transported?

Fat is carried in the blood in different kinds of packets called lipoproteins. Besides fat, these also contain cholesterol and protein and phospholipid, a natural emulsifier.

How is fat stored?

Fat is carried by the blood to the liver, the body's traffic-control center. After processing there, fat that is to be stored is sent to special cells called adipocytes.

Is fat the only form of energy that gets stored in fat cells?

No. Virtually all surplus energy you get from food is stored in your adipose tissue. If it is fat, it goes in directly as fat. If it is carbohydrate or protein, it must first be converted to fat and then it is stored that way.

Are fat cells the only storage areas?

They are the main but not the only ones. A little carbohydrate is stocked in the liver and muscles—as glycogen (starch)—for quick use and some is carried in the blood—as glucose (sugar)—along with the circulating fat.

Why does most energy get stored as fat?

Fat is a wonderfully efficient fuel—you can run a marathon on one pound of it. To store 30,000 calories—enough to keep you going for several weeks without food—you would need 16½ pounds of glycogen and your liver would have to weigh 220 pounds to accommodate this load. But those 30,000 calories can be tucked away as fat in 8½ pounds of adipose tissue. ▽

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FASHION INFORMATION

Cover: Jacket, about $390. Cotton sweater, about $90. Wool pants, about $200. Barney's, NYC; Nan Duskin; Chuck Jones & Jack Parker, Palm Beach and Bal Harbour; Claire Pearone. Jacket only at Sakowitz. Sweater and pants, special order. Scarf, Linda Mendelson for Julie: Artisans' Gallery, NYC. Elsa Peretti of Tiffany neck-piece available in October. **Pages 192-193:** Jacket, about $500. Sweater, about $130. Wool/polyester pants, about $90. Bloomingdale's; Garfinckel's; Hudson's; Marshall Field; Harzfeld's; Frost Bros.; May D&F; Robinson's, California. **Page 195:** John Anthony alpaca coat and skirt (Loro Piana fabric/The Ideacomo Group) and rayon/mohair sweater. About $1,900. Bergdorf Goodman; Maison Blanche; Neiman-Marcus. Handbag by Hermès. **Pages 196-197:** Wool flannel (Agnona/The Ideacomo Group) jacket and skirt by Halston Originals. About $580. Early September at Elizabeth Arden Salons; Nan Duskin; Lillie Rubin-South & West; Higbee's; Jacobson's; Lou Lattimore. Jilbari Designs earrings. Handbag, Hermès, NYC. Burlington panty stockings. Carrano shoes at Carrano Boutiques, NYC. **Page 199:** Polyurethane rain slicker, Geoffrey Beene. About $470. Sept., Martha; Nan Duskin; Montaldo's; Harzfeld's. Shawl, Scarves by Agnona for Jewelcase. Martha; Capriccio, Scottsdale, AZ. **Pages 200-201:** Jacket, dress (Amicale wool/fur blend), silk scarf, and matching suède belt, about $1,990. Jacket and belt to order in Burgundy as shown. Bergdorf Goodman; Nan Duskin; Montaldo's; Marshall Field; Harzfeld's; Frederick & Nelson. **Page 202:** Geoffrey Beene alpaca/wool suit, Agnona/The Ideacomo Group; wool/silk blouse, Gandini; and suède belt. Turnout, about $1,900. Sept., Martha; Nan Duskin; Montaldo's; Harzfeld's. Special order at Marshall Field. Burlington panty stockings. Shoes by Carrano, Carrano Boutiques, NYC. **Page 204:** Bill Blass acetate/rayon velvet jacket, about $3,200. Elizabeth Arden Salons; Martha, Palm Beach and Bal Harbour; Neiman-Marcus. **Pages 206-207:** Hair tie, Beaux Dangles. Earrings, F.B. Durland. Bloomingdale's. Panty stockings, Round-the-Clock. Altman's; Bullock's. Shoes, Julianelli. **Page 209:** Earrings, Ken Begun. Bloomingdale's Cul-de-Sac; Bullock's, Century City. Panty stockings, Trimfit. Shoes, Susan Bennis/Warren Edwards. **Page 210:** *Above:* Earrings, Joseph Mazer. Bangles, M&J Savitt. Panty stockings, Burlington. Available at fine stores. Shoes, Andrew Geller. . . . *Below:* Bracelet, M&J Savitt. Panty stockings, Burlington. Available at fine stores. Shoes, Walter Steiger for Pancaldi. **Page 211:** *Above:* Earrings, Red Cobra by Frank Giordano. Bracelet, Marsha Breslow. Panty stockings, Burlington. Shoes, Andrew Geller. . . . *Below:* Earrings, Small Wonders. I. Magnin. Bracelets, Marsha Breslow; Small Wonders. Belt, Ken Goldstein for La Crasia. Panty stockings, Burlington. Available at fine stores. Shoes, Walter Steiger for Pancaldi. **Page 212:** Hanes panty stockings. *Inset:* Ken Begun earrings. Belt, Marieluisa Stern for Stigi. Henri Bendel. Carol for Eva Graham bracelets at Saks Fifth Avenue. **Page 213:** Hanes panty stockings. Halston for Garolini shoes. **Page 214:** Earrings, Small Wonders. Barry Kieselstein-Cord belt. Mario Valentino shoes. **Page 215:** Robert Lee Morris for Artwear earrings. Belt by Barry Kieselstein-Cord. **Page 216:** Earrings, Robert Lee Morris for Artwear, NYC. Mario Valentino bag at Mario Valentino Store, NYC. Shoes by Mario Valentino. Child's clothes by Cerutti, NYC. Shoes at Saks Fifth Avenue. **Page 217:** Susan Horton scarf at Henri Bendel; Jere Scott, Ltd., Chicago. Burlington panty stockings. **Pages 238-239:** Angora/lamb's wool/nylon long-sleeve crewneck pullover, about $90. Late August, Bloomingdale's; Hudson's; Sakowitz; Bullock's. Suède hair tie, Ruza for Elegant. Henri Bendel. **Page 240:** Safety pin, Anchor Casting. Altman's; I. Magnin. Earrings, Ted Muehling. Artwear, NYC. Feather pick, Rosemary Peck. Boa and sweater, Carlos Arias for LA Designs. Donna Parker, NYC; Lou Lattimore; Swanson's on the Plaza; I. Magnin. **Beauty details:** Revlon's Rosewine Lipstick, Rich Plum Young Blush Creampowder Cheek Color, Deepglow Amethyst and Superfrost Pink eye shadows and Earthy Burgundy Color-Up pencil liner. **Page 241:** Ponytail clip, Riviera. At fine stores everywhere. Earrings, Faces of Time. I. Magnin. Sweater, Altman's; Woodward/Lothrop; Montaldo's. **Page 242:** Black alpaca low-back sweater. About $220. Late September, Altman's; Charles Sumner, Boston; The Twenty-Four Collection, Miami; Harzfeld's; Maxfield Bleu, Los Angeles. Joseph Mazer hair pin. Saks Fifth Avenue. Sony cassette player. Bang & Olufsen headphones. **Page 243:** Lamb's wool sweater with dolman sleeve and beaded shoulder. About $255. Late August. To order at Bergdorf Goodman. Also at Marshall Field; Marie Leavell; Lina Lee, Beverly Hills. Van Allen earrings. Lord & Taylor; Robinson's, California. **Page 244:** Angora sweater, about $260 at Bloomingdale's. Makeup brush from Jerome Alexander's Professional Brush Kit. **Page 245:** *Left:* Earrings, Carol for Eva Graham. Bergdorf Goodman. *Right:* Tweezers by Aida Grey, 9549 Wilshire Blvd., Beverly Hills CA 90212. Mail order—$12 post paid. **Page 250:** Earrings, Robert Lee Morris for Artwear, NYC. Bag, Morris Moskowitz. Saks Fifth Avenue; Neiman-Marcus; Bullock's. **Page 251: 1.** La Bagagerie NYC, Beverly Hills. **2.** Saks Fifth Avenue; Neiman-Marcus; Bullock's. **3.** Gabriele, NJ; I. Magnin. **4.** Bergdorf Goodman; I. Magnin; Lina Lee, Beverly Hills. **Page 252:** *Left:* Black jacket, about $445. Black wool/rabbit pullover, about $205. Black skirt, about $185. Bloomingdale's; The Gazebo, Philadelphia; Hudson's; Hattie; Ultimo, Chicago; Theodore, Beverly Hills; Country Club Fashions, Century City; Macy's, San Francisco; Frederick & Nelson. Ben Amun earrings. Henri Bendel; Montaldo's. Cuff, Andrew Hatfield at Kruger Gallery, NYC. Ruza for Elegant belt. Henri Bendel; Bullock's. Le Bourget panty stockings. Shoes, Yves Saint Laurent. . . . *Right:* **1.** To order at Bergdorf Goodman. Also at Ultimo, Chicago; Charles Gallay; Holt Renfrew of Canada. **2.** Saks Fifth Avenue; Sakowitz; I. Magnin. **3.** See #1 above. **4.** Bottega Veneta, NYC. **5.** La Bagagerie, NYC and Beverly Hills. **Page 253:** Chenille jacket (viscose/wool/cotton), about $325. Blouse, about $325. Trousers, about $300. Ungaro Boutiques: NYC, Bal Harbour, Detroit, Houston. Earrings, Robert Lee Morris for Artwear, NYC. Sunglasses, Polo by Ralph Lauren for Optique du Monde. Wine suède handbag, Mario Valentino, NYC. **Page 254:** Cognac wool/polyester/acrylic and taupe wool gabardine fabrics, to order at Maxine Fabrics, 417 Fifth Avenue, NYC 10016. Ben Amun earrings, see information 1,3,5,7, below. Bagheera handbag at Bloomingdale's Cul-de-Sac; Marshall Field; Neiman-Marcus. Andrew Geller shoes. . . . **1,3,5,7.** At Henri Bendel; Montaldo's; Neiman-Marcus; Bullock's, Century City; Bonwit Teller. **2 & 6.** Kruger Gallery, NYC; Bullock's, Century City. **4.** Kruger Gallery, NYC; Lois Gean's, Magnolia, AR; Amen Wardy, Newport Beach, CA. **8.** Henri Bendel; Jere Scott Ltd., Chicago; Alandales, Los Angeles. **Page 255:** Taupe wool/mohair and taupe wool gabardine by Anglo Fabrics. Macy's, NY; Marshall Field; Amluxen, Minneapolis; Frederick & Nelson. Joseph Mazer earrings. Linda Mendelson scarf at Julie: Artisans' Gallery, NYC. . . . **1.** Bloomingdale's; Filene's. **2.** Bergdorf Goodman. **3.** Bergdorf Goodman; Marshall Field. **Pages 256-257: 1.** Bloomingdale's; Marie Leavell; Country Club Fashions, Beverly Hills. **2.** Lord & Taylor, NYC; Garfinckel's; Jacobson's. **3.** Bergdorf Goodman; Woodward & Lothrop; Marshall Field; Godchaux's. **4.** If . . ., NYC; Ultimo, Chicago; Wilkes Bashford, San Francisco. **5.** If . . ., NYC; Donna, Beachwood, OH; Ultimo, Chicago; Wilkes Bashford, San Fransisco. **6.** Bergdorf Goodman; Bullocks Wilshire. **7.** La Bagagerie, NYC and Beverly Hills. . . . *Above, left to right:* Pierre Cardin Knits acrylic turnout. Late August at Shillito's; ZCMI; Bullock's. Belt, Cathy & Marsha for Catherine Stein. Shoes, Customcraft by Rossi. . . . Adrienne Vittadini. Lamb's wool/acrylic/nylon/wool. Late August, Lord & Taylor; Filene's; Rich's; Jacobson's; Sanger-Harris; Bullock's. Earrings, Beth Moskowitz. Tess Sholom for Tess Designs bracelet. . . . Stephen Burrows rayon dress. Henri Bendel; Trevi, Pittsburgh; Chuck Jones & Jack Parker, Palm Beach and Bal Harbour; Barbara/Jean, Ltd., Little Rock, AR; Theodore, Beverly Hills. Joseph Mazer earrings. Ben Amun bracelet. Belt, Ruza for Elegant. Bergdorf Goodman; B. Forman. Garolini shoes. . . . Frances Henaghan. Rayon/polyester. Saks Fifth Avenue; McRae's, Jackson, MS; Bullock's, Pasadena; Carol & Mary, Honolulu. Morris Moskowitz belt. Bloomingdale's; Marshall Field. Shoes, Sergio Rossi for Jean Luc Enterprises at Carina Nucci, NYC. . . . *Below, left to right:* Betty Hanson & Co. Rayon sweater; silk crêpe de Chine blouse; cotton trousers. Altman's; Gidding-Jenny; Ja-

(Continued on page 280)

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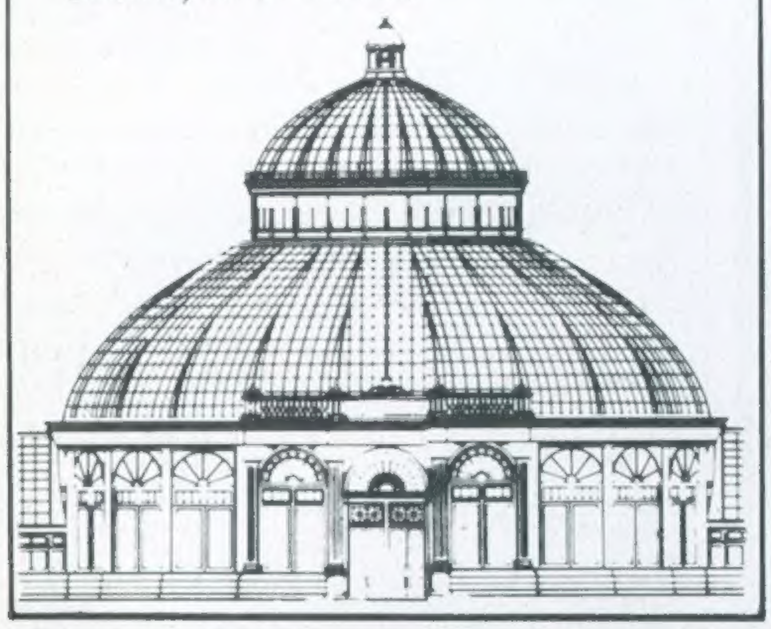
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TOO FAT: TWO WAYS

(Continued from page 248)

and physically disabled if they are forced down to a "normal" body weight.

Identifying obesity as hypertrophic (fat cells too large) or hyperplastic (fat cells too numerous) is not easy. Techniques for sampling and counting fat cells and measuring their content are rarely available except in special centers.

But, says Dr. Karam, a family physician can approach the problem in a different and more practical way:

- If a fat person has high blood levels of insulin, triglyceride, and glucose, this indicates that the fat cells are too big. If weight loss brings the three levels down to normal, chances are the fat cells are down to normal size, too.
- If a fat person has normal levels of insulin, triglyceride, and glucose, this suggests that the fat cells are normal size even though they are too numerous. So this should not be considered a medical problem that demands treatment.

"The whole concept of obesity should really be redefined"

Dr. Karam has no objection to further weight loss if a person is able to achieve it without undue stress. He notes, for instance, that people who exercise a lot can evidently reduce their fat cell content below the 0.6 microgram figure and still feel fine. His concern is the discouragement and sense of failure that so often preys on people's minds when they have a severe weight problem. ▽

FASHION INFORMATION

(Continued from page 279)

cobson's; Jackson Graves; Lewin's, Wichita, KS; Battelstein's. Belt, Tess Sholom for Tess Designs. F. B. Durland bracelet. Bloomingdale's. Shoes, Sergio Rossi for Jean Luc Enterprises at Carina Nucci, NYC. . . . Courrèges. Pullover, acrylic/wool/mohair. Cotton corduroy pants. At Courrèges Boutiques; Saks-Jandel; Jackson Graves. Joanne Cooper earrings. Belt, Michael Kaiser. . . . Bill Haire for Friedrick Sport. Cardigan, mohair/Lurex; silk blouse, wool skirt. Late August, Elizabeth Arden Salons; Strawbridge & Clothier; Garfinckel's; Jamie's, Nashville; I. Magnin. Joseph Mazer earrings. Tess Sholom for Tess Designs belt. Shoes by Julianelli. . . . Rodier, Paris. Jacket and dress, wool/acrylic. Rodier, Paris, NYC, Washington, DC, Atlanta, Miami, Chicago, Houston. Earrings, Small Wonders. Bracelet, Bonwillum Designs. Hanes panty stockings. Andrew Geller shoes at Marie Leavell. **Pages 258-259: 1.** Koos van den Akker rayon velvet/Lurex jacket. About $1,120 at Koos van den Akker Boutiques, NYC and Beverly Hills. Scarf, Bloomingdale's Cul-de-Sac; I. Magnin, Chicago; Neiman-Marcus. **2.** Rayon/angora/Lurex muffler at Henri Bendel; Donna, Cleveland; Linda Dresner, Troy, MI; Ultimo; Therapy, Aspen; Bullock's. **3.** Saks Fifth Avenue. **4.** Bloomingdale's. **5.** Acrylic/wool/rayon/Lurex scarf. Bergdorf Goodman; Sakowitz. **6.** The Beene Bag acrylic/mohair sweater with silk cord trim, about $120 at Altman's. Rayon/Lurex muffler at Julie: Artisans' Gallery, NYC. Creation Orena earrings at Henri Bendel. **Pages 260-261: 1.** Henri Bendel; Wyly's of Tuscon and Scottsdale, AZ. **2 & 3.** Henri Bendel; I. Magnin; Suite 101, Beverly Hills. **4.** Saks Fifth Avenue; Capriccio, Scottsdale, AZ; Jona, Studio City, CA. **5.** Henri Bendel; Jere Scott Ltd, Chicago; Alandales, Los Angeles. **6.** Available at fine stores. **7.** Bergdorf Goodman. **8.** Wool sweater. Hattie; Theodore, Beverly Hills. Earrings, Red Cobra by Frank Giordano. Bracelet by Yves Saint Laurent. **9.** Wool jersey blend turnout. Saint Laurent Rive Gauche Boutique Femme, NYC; Frost Bros.; Saint Laurent Rive Gauche, Beverly Hills. Earrings, Jerry Kott. Bracelet, Andrew Hatfield at Kruger Gallery, NYC. Shoes, Claudio Rocco. **10.** Bill Kaiserman/Rafael sweater, $215; blouse, $215; wool blend skirt, $210. Martha; Clothes Horse, Coral Gables, FL; Alandales, Los Angeles. Belt, Altman's; Jacobson's; I. Magnin. Earrings, Joseph Mazer. Saks Fifth Avenue. **11.** Calvin Klein blouse, $140; pants, $220. Late Sept., Altman's; Balliet's; Nordstrom. Suède sash, Henri Bendel. All prices approximate. **Pages 262-263: 1.** La Bagagerie, NYC, Beverly Hills. **2.** Saks Fifth Avenue; Amen Wardy, Newport Beach, CA. **3.** Lord & Taylor; Marshall Field; Frost Bros.; I. Magnin. **4.** Special order at Bergdorf Goodman. At Linda Dresner, Troy, MI; Ultimo, Chicago. **5.** Carol Block, Brooklyn; Randys Handbags, Miami; Margapita, Coconut Grove, FL; Baggit, Southfield, MI. **6.** Geoffrey Beene for Bonnie Doon, available at fine stores. Bologna & Figli for Shoe Biz. Rothman's, Bal Harbour, FL; Joseph's Chicago; Beverly Hills. **7.** Bloomingdale's. **8.** Bloomingdale's; Ultimo, Chicago; Sakowitz; I. Magnin. **9.** Wool-and-silk suit. Sept., Saks Fifth Avenue; Montaldo's; Hixons, Milwaukee; Lou Lattimore. Joseph Mazer earrings. Bloomingdale's; Bullocks Wilshire. Yves Saint Laurent bracelet. Saint Laurent Rive Gauche Boutique Femme, NYC; Saint Laurent Rive Gauche, Washington, DC, Chevy Chase; Montaldo's; I. Magnin. **Pages 264-265: 1.** Sweater, about $185; skirt, about $500. Valentino Boutique, NYC; Sakowitz. Bracelet, Marchart for Park Avenue. Suite 101, Beverly Hills. **2.** Nylon bra and bikini. Ben Amun bracelet. **3.** Antron/Lycra bodice, Antron III tricot slip. Marshall Field; Goldwater's; Robinson's, California; Nordstrom. Hair pin, Ciner. **4.** Antron/Lycra bra and bikini. Macy's; Marshall Field; Bullock's; Nordstrom. **5.** Ora Feder Boutique, NYC; Marie Leavell; Bullock's. Earrings by Constance Maslow. **6.** Available at fine department stores. Pamela Richardson earrings. Panty stockings, Christian Dior Legwear. Andrew Geller shoes. **7.** Bra and bikini of Antron III/tricot with nylon lace. Saks Fifth Avenue; Rich's; L.S. Ayres; Bullock's. **8.** Antron/Lycra bra and bikini. Altman's; Carson Pirie Scott. **9.** Silk and gold metallic camisole. Bloomingdale's; Bullock's, Century City. Jerry Kott earrings. Panty stockings, Christian Dior Legwear. Shoes, Joan and David Couture.

VOGUE PATTERNS

Back views, yardages, details of pp. 254-255



Coat, Very Easy Vogue Pattern 7465. (Note: We've deleted collar, cuffs, and all but buttons at the neck.) Sizes 6-16. Size 10: 3 yds. of 54/56" fabric. $4.50. Canada, $5.40. **Pants**, Very Easy Vogue Pattern 7160. Waist sizes 24-30. 25" waist: 2 yds. of 56/58" fabric. $3.50. Canada, $3.85. **Skirt**, Vogue Pattern 2236. Waist sizes 23-30. 25" waist: 2 yds. of 56/59" fabric. $4. Canada, $4.80.



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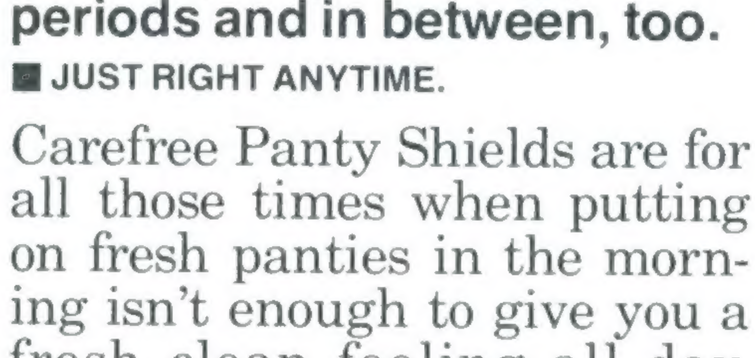
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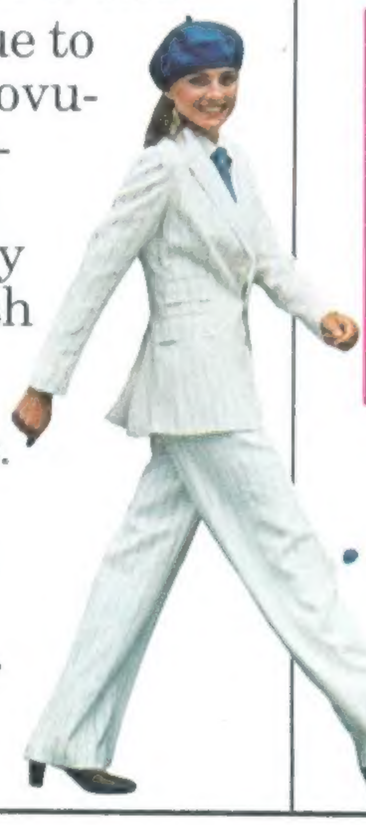


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